

Tom Hayden on Obama's promise — and our responsibility p16

Shaky Shakespeare meets sexy Jesus in *Hamlet 2* p59

GUARDIAN

AUGUST 20-26, 2008

THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 47 • FREE



The new singer-songwriters

The Bay Area's Rupa Marya leads a new wave of music-making at the Outside Lands Festival p26

GUARDIAN PHOTO BY SPENCER HANSEN

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

The *San Francisco Chronicle* has come up with a new name for the broad spectrum of political leaders and activists who make up the San Francisco left. We're now "ultra-liberals."

The term first appeared in Heather Knight's Aug. 15 article on the changes in the local Democratic County Central Committee. Her lead sentence was almost breathtaking in its drama: The party, she wrote, "has veered dramatically to the left, telling voters that on Nov. 4 they should elect a raft of ultra-liberal supervisorial candidates, decriminalize prostitution, boot JROTC from public schools, embrace public power, and reject Mayor Gavin Newsom's special court in the Tenderloin."

There's no question that the progressives made significant advances in winning control of the DCCC in June. And I think it's entirely fair — and a good thing — that the party has veered to the left. It's "dramatic," though, only because for so many years the Democratic Party in one of the world's most liberal cities wasn't particularly liberal at all: it was controlled by political machines and friendly to real estate developers and big business.

It shouldn't really surprise anyone that San Francisco Democrats support public power and decriminalizing sex work and oppose military recruiting in the public schools. Those are pretty basic San Francisco values. What's surprising is that it took a wholesale organizing effort and a huge battle to get the party to where it is today.

But I still cringe at the term "ultra-liberal."

David Campos, a Police Commission member (and gener-
CONTINUES ON PAGE 7 >>

EDITORIALS 5

NEWS + CULTURE 11

PICKS 20

VISUAL ART 47

FOOD + DRINK 54

CLASSIFIEDS 70

LETTERS 5

GREEN CITY 19

MUSIC 25

STAGE 49

FILM 59

ALT.SEX.COLUMN 77



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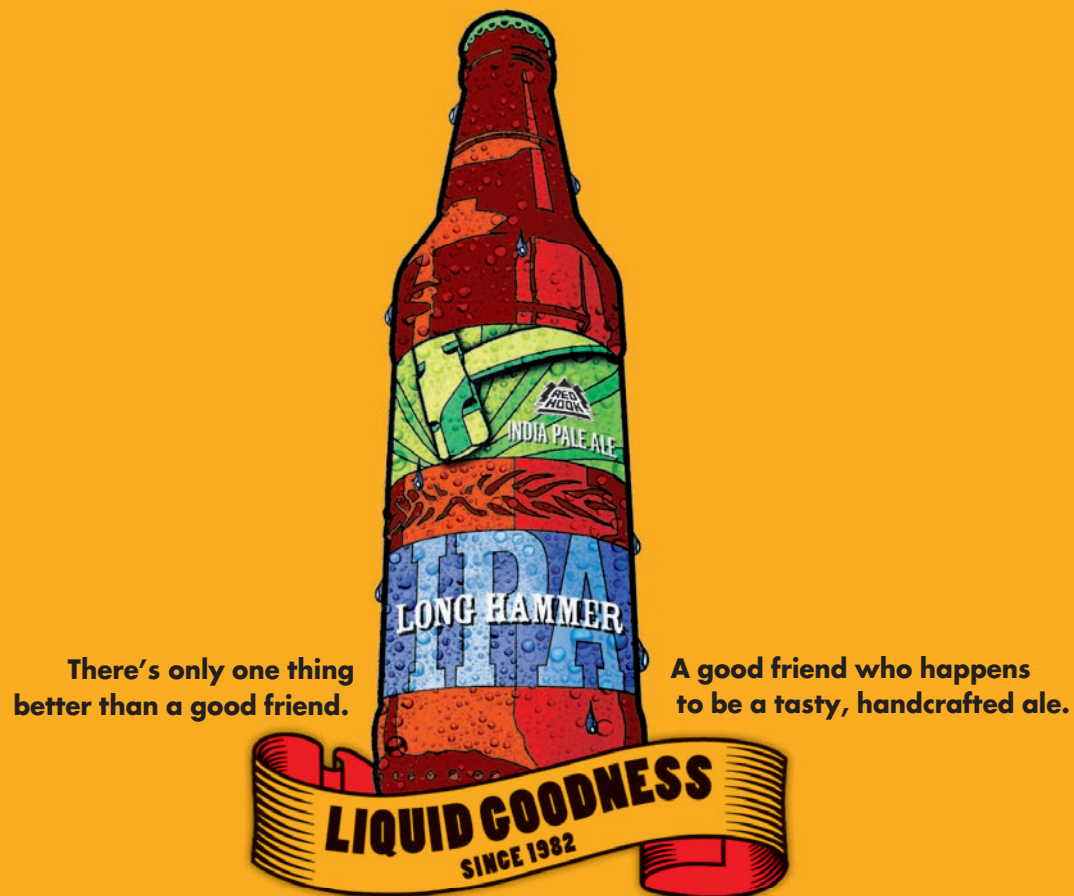
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8.20.08

It seems the military will do whatever it takes to get in front of our youngsters in our public schools.

Pelosi can't duck the next Bush war

EDITORIAL The last time the George W. Bush administration began the saber-rattling that would take the nation into war, the Democratic leadership in Congress was afraid to say a word in opposition. It was that period of fear-driven politics just after 9/11, but even then, the evidence was pretty clear that Saddam Hussein and Iraq had never attacked the United States. And every intelligent observer around the world predicted (correctly) that invading Iraq would be an expensive, bloody, and ultimately counterproductive nightmare.

Now there's talk about sending US troops to Georgia to help the Georgian army fight the Russians. (There are, according to the Army newspaper *Stars and Stripes*, 127 military trainers and advisors already in that country.) This time, there's nothing resembling a national security threat; it's just Cold War madness bubbling up again. And once again, there's a resounding lack of protest from the leaders of the Democratic Party.

Rep. Nancy Pelosi and Majority Leader Steny Hoyer (D-Md.) joined the two top Republicans in the House, John Boehner of Ohio and Missouri's Roy Blunt, in issuing a militaristic and aggressive statement that reads, in part:

"The bipartisan leadership of the US House of Representatives stands united in condemning — in the strongest possible terms — the recent Russian invasion of the sovereign state of Georgia. The United States is committed to Georgia's absolute sovereignty."

The speaker herself, according to her press office, has said nothing further on the matter. She has not, for example, said she would oppose sending US troops to the region.

The US news media has done a terrible job of covering the geopolitics

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



JROTC is not a choice

OPINION To hear proponents of the Junior Reserve Officer Training Corps (JROTC) talk, it's a matter of personal choice for 14- and 15-year-olds to sign up for the Pentagon's military recruitment program, which is being phased out of San Francisco's public schools June 2009. The San Francisco Board of Education also recently voted to remove physical education credit from the program this school year. It had to: the retired military officers who teach the course don't meet the educational standards of state law, and the course doesn't meet state physical education standards.

Supporters of JROTC are taking the issue to the November ballot. Their initiative, albeit non-binding, would put San Franciscans on record as in support of the military program.

As Democratic clubs and other political organizations begin their endorsement process, progressives need to understand the importance

of defeating this initiative. It's not a harmless measure. If it passes, the new school board can use it to reinstate JROTC. If it loses, it's less likely the board will change its course. Thankfully, last week the San Francisco Democratic County Central Committee (DCCC) voted overwhelmingly not to endorse the measure.

JROTC is not summer camp or a harmless after-school activity. It is one more way the military finds bodies for its illegal wars in Iraq and Afghanistan.

Denisha Williams can tell you that. The African American high school senior in Philadelphia told the *City Paper* that she left JROTC and opted out of the military having her contact info. It hasn't made any difference: "I have received phone calls, e-mail, three letters and a 15-minute videotape. I even received a phone call from a female recruiter asking if I was still interested in the Navy. I told

her I wasn't and hung up. A week later I received another letter and the tape."

Capt. Daniel R. Gager, commander of the US Army recruiting station in south Philadelphia, said he and other recruiters were ordered by the US Recruiting Command to put more time and energy into recruiting high school upperclassmen such as Williams.

In San Francisco, at least 15 percent of the cadets have been placed in the program without their consent. It seems the military will do whatever it takes to get in front of our youngsters in our public schools.

Pressuring kids to join the military is wrong. International law says kids under 18 should not be recruited at all, and the ACLU agrees (see www.aclu.org/intlhumanrights/gen). Recruiters in every high school and at every mall in this country break that law every day.

CONTINUES ON PAGE 6 »

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LETTERS

SAVE THE 6!

Regarding the MTA's flawed TEP recommendations that SPUR's mouthpiece tells us we should accept [see "The new Muni plan," 8/13/08], I don't think so. My neighbors who use the 6 Parnassus on the hill above Haight Street are angry that all their protestations were completely ignored by MTA staff. The 6 will still come from downtown but bypass the steep hills of Ashbury Heights and go down Haight Street to connect with Parnassus from Sanyan Street. Hundreds of these same neighbors signed petitions, started a Web site (www.saveoursix.org), and attended public meetings. There was no one to my knowledge at these meetings clamoring for the 6 to bypass our neighborhood. Haight Street is well served and very congested, which will make it yet another slow, unreliable Muni line.

Jim Rhoads
San Francisco

WHAT EXODUS?

Please, I cannot get it. Why does this particular social mobility have the characteristics of an "exodus" [see "Black exodus emergency," 8/13/08]? Is it because they are black, or because it's due to economics? I understand that "exodus" refers to what millions like myself had to endure when they had no choice but to leave their homeland due to war.

Katrina might be called an exodus, but economics — that's new.

Antonio Urbina
San Francisco

THE DIRTY CIRCUS

Thanks so much for your story "Dirty Secrets under the Big Top," [8/13/08] in which you focused attention on the inherent suffering of animals used in circuses. The article was very thorough and provided a great service to readers by exposing Ringling Bros.

CONTINUES ON PAGE 7 »

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PELOSI

CONT>>

tics of the conflict, but if you read the British press, particularly the UK *Guardian* and *The (London) Independent*, and you review what progressive think tanks are saying, you get a very different perspective. This isn't simply a case of Russian aggression. As J. Victor Marshall, of the Oakland-based Independent Institute, put it in a piece that's posted on sfbg.com:

"There's no real doubt that Georgia began the latest conflict by launching an artillery barrage against South Ossetia's main city the night of Aug. 7, though it claims to have been provoked by armed militants from the tiny region's 65,000 people."

That's not to say Russia reacted properly, or that the United States shouldn't condemn the invasion. But the situation is a lot more complicated than the simple spectre of Russian tanks attacking a purported US ally.

And the prospect of the United States getting involved in that conflict — with American soldiers fighting Russians — has the potential to ignite a serious military conflagration.

Pelosi can't be allowed to duck this time. She needs to come out strongly and say that she will not support sending combat troops to Georgia and will work to cut funding for any such military adventure. **SFBG**

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JROTC

CONT>>

Nationally about 40 percent of JROTC kids end up in the military. In San Francisco, proponents claim only 2 percent go on to military careers. They are wrong. According to the school district, no tracking of JROTC students is done.

Please work to defeat Proposition V, the pro-JROTC initiative. **SFBG**

Mark Sanchez and Tommi Avicelli Mecca

Mark Sanchez is President of the San Francisco Board of Education and an eighth grade science teacher. Tommi Avicelli Mecca is a radical queer activist and writer whose regular columns appear at beyondchron.org.

PG&E LIE OF THE WEEK

The latest flyer from the No on H campaign, paid for by Pacific Gas and Electric Co., includes a world-class whopper: Public power, the utility says, will raise your electric rates.

"Your increased bill averaging over \$400 is just the price of taking over PG&E," the flyer says.

Nonsense.

The \$400 figure has no basis in fact; it's just a large number PG&E ginned up. The truth is that public-power systems all over California offer lower rates than PG&E. According to a rate comparison put together by the American Public Power Association, Californians who buy their electricity from private companies pay an average of 15.3 cents per kilowatt-hour. Public power customers pay 10.9 cents.

Our own analysis several years ago showed that the city could buy out PG&E, cut electric rates 20 percent, and still run a surplus. (see www.sfbg.com/entry.php?entry_id=6634).

Prop. H requires the city to study whether public power would decrease the city's reliance on fossil fuels and what the financial impacts would be. That study will almost certainly show that public power rates will be lower. Why do you think PG&E is spending so much money to stop it? (Tim Redmond)

EDITOR'S NOTES

CONT,>>

ally a fairly even-minded guy) who is running for supervisor in District 9, called me this weekend to tell me he was laughing about the new tag: "It's a badge of pride," he said. And of course, on one level, I agree with him.

But there's something more to the story here. The way the *Chron* uses it, "ultra-liberal" is supposed to be a derogatory term, just a bit short of "radical" (or in another era, "commie." It suggests candidates who are out of touch with the mainstream, who don't represent the majority, who can't entirely be trusted.

I asked Knight what she meant by that term, and she had no comment. But here's what I think is happening: Newsom's political operatives are mad that the progressives have seized control of the term "progressive" — which is, in fact, an accurate and historically valuable term. They'd like to call Newsom a progressive mayor — which is inaccurate and historically invalid. But since they can't get away with that, they've pushed the *Chron* to use another term for people like Chris Daly and Aaron Peskin, and the best the editors could come up with is "ultra-liberal."

Weak.

Speaking of progressive issues: the move to reinstate JROTC in the public schools is really a wedge campaign that will be funded by downtown interests and used against progressives like Eric Mar, who is running in a more moderate district. The issue itself is a no-brainer. Do we want military recruitment programs in the public schools? The progressive candidates for school board need to stand up on this one and make it clear that they aren't going to back down — JROTC has to go. **SFBG**

LETTERS

CONT,>>

and Barnum & Bailey's cruel and abusive training methods and poor animal care record. Readers who would like to find out more are welcome to visit PETA's Web site www.Circuses.com.

Kristie Phelps, Assistant Director, PETA
Animals in Entertainment Campaign
Oakland

THE BUS PACKS

Anyone who has been living in San Francisco for very long should know better than to buy into Muni's promises [see "The new Muni plan," 8/13/08]. As one can see by the example of the 38 line, among several others, when Muni talks about the 9X running once every four minutes under the new plan, what they really mean is four buses in a row running one right after another every 16 minutes. If Muni really wanted to increase the frequency of buses, they could do it at no cost without eliminating any routes simply by spacing the buses out instead of running them in packs.

Lee Lady
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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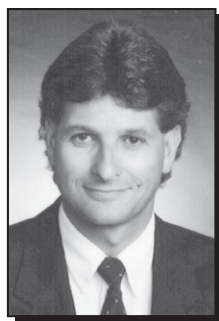


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IN THE BLOGS

Politics The “ultra-liberal” city? Plus, DCCC kerfuffle, Willie Brown complains, elephant blues

Noise Pussy Party, The Saviours, Rainbow Arabia, Music Go Music

Pixel Vision Dope gear for idiots, more rad local photogs

Guardian's SF Stretch your hole and your mind will follow

Bruce Blog Big trouble in little Georgia

Money for nothing

Nancy Pelosi is raising millions of dollars, but keeping very little for her own reelection campaign

By G.W. Schulz

> gwschulz@sfbg.com

Speaker of the House Nancy Pelosi seems to be feeling pretty confident in her reelection prospects this November, despite an independent challenge by high-profile peace mom Cindy Sheehan.

But that hasn't stopped the San Francisco Democrat from raising big bucks from scores of interest groups who are contributing to her campaign committee and to the political action committee she controls, known as PAC to the Future.

Most of the money she's raising is going toward assuring her continued power in Washington by giving it to the campaigns of other Democratic members of Congress, particularly those facing tough election battles that could threaten the party's House majority.

Pelosi's reelection committee has raised \$2.36 million over the past two years, hundreds of thousands more than the average House member, according to federal campaign disclosure records and data maintained by the Center for Responsive Politics.

Her PAC raised an additional \$585,000 during the current election cycle and spent \$769,000,

much of which has also gone to other candidate committees in payments of \$5,000 and \$10,000.

Many newly elected Democrats in the House represent conservative constituencies, and with her blessing they sometimes vote with Republicans to distance themselves from the party's perceived liberal leaders like Pelosi, according to a new book published this month, *Money in the House: Campaign Funds and Congressional Party Politics* (Perseus, 2008). Democratic leaders in the meantime have continued a phenomenal fundraising spree to help protect those House members.

“Speaker Pelosi's extraordinary financial commitment to her party, and especially to her party's vulnerable members, illustrates the overriding emphasis congressional parties and members place on money,” writes author Marian Currinder, a senior fellow at Georgetown University's Government Affairs Institute. “And her encouragement of selective ‘opposition votes’ demonstrates the complexity of governing in a highly partisan and highly competitive political environment.”

Even the day-to-day reelection expenses of Washington's unrivaled leading lady are outsize, as Pelosi's



Speaker of the House Nancy Pelosi has been raising money to try to expand Democrats' majority in Congress.

PHOTO BY SCOTT J. FERRELL/CONGRESSIONAL QUARTERLY/GETTY IMAGES

spending records show. In June 2007, she celebrated her 20th year in Congress with a glitzy fundraiser held in the capital's Union Station that cost at least \$92,000 and featured a performance by soul singer Patti LaBelle.

The bill included \$25,393 for a slick video production; \$61,105 on catering, rentals, and securing the site; \$2,000 for hairstyling and wardrobe assistance insisted on by LaBelle; \$2,824 on flower

CONTINUES ON PAGE 15 »



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ALERTS

By Deborah Giattina

> alerts@sfbg.com

WEDNESDAY AUG. 20

Real community justice

The more the city cuts social services, the more hungry customers show up at Food Not Bombs servings. Fed up, the activist group has decided to return to City Hall, where they once ran a 24-hour outdoor kitchen for the residents of "Camp Agnos," and protest the beautiful, expensive, and impractical Victory Garden in Civic Center. Call to stop the opening of the fear-inducing Community Justice Center, a court set up by the mayor to essentially criminalize poverty. Join Food Not Bombs on the steps and demand fair treatment for homeless and hungry San Franciscans. 5:45 p.m., free City Hall One Dr. Carlton B. Goodlett Pl., SF www.sffnb.org

Sustainability start up

Get in on the ground floor of the sustainability movement by starting your own business. Urban Solutions and The Idea Hive hold a workshop on how to start a small business that supports the environmental, social, and economic needs of the city. 3-5 p.m., free Bayanihan Community Center 1010 Mission, suite B, SF (415) 553-4433, ext. 114, owen@urban-solutions.org

Urban rights

If you live and work in the city, you deserve to have affordable housing here, along with reliable public transportation, safe

parks, and good schools. Join folks who are networking with grassroots groups in other urban areas to establish these living conditions as rights. Local involved groups involved with Bay Area Right to the City include: the Chinese Progressive Association, Just Cause Oakland, St. Peters Housing Committee, Datacenter, and the Media Justice Center. Jane Line of the Tides Foundation and Dawn Phillips of Right to the City speak at the event. 10 a.m.-noon, free The San Francisco Foundation 225 Bush Street, fifth fl., SF npuller@tides.org (RSVP)

Vet fighters

Inspired by the Winter Soldier testimonies on the war in Vietnam, Iraq Veterans Against the War addressed Congress in March about what is really happening in Iraq, demanding better health care and benefits for vets as well as reparations for Iraqis. Hear more firsthand accounts from local vets and watch screenings of the Washington, DC panels at an event to raise money to help San Francisco Iraq Veterans Against the War travel to the 2008 Democratic and Republican National Conventions. 7 p.m., \$5-\$10 suggested donation Station 40 3030B 16th St., SF www.ivaw.org

FRIDAY, AUG. 22

SF8 hearing

Another hearing for the San Francisco 8, the group of Black Panthers accused of killing a San Francisco police officer in 1971 after local officers coerced their confessions, is being held. 9 a.m.-11 p.m., free Hall of Justice 850 Bryant, dept. 24, third fl., SF www.freethesf8.org

SATURDAY, AUG. 23

Non-work time

You might be working for "the man" weekdays from 9 to 5, but what's stopping you from joining the underground resistance off hours? Chris Carlsson's book, *Nowtopia* (AK Press), shows how regular Americans are participating in cultural rebellions like Critical Mass and guerrilla gardening, or taking the matter of global warming into their own hands by using biofuels. Get inspired to take advantage of your non-work time to find out more at a reading and book signing by the author. 7 p.m., free Red Hill Books 401 Cortland, SF (415) 648-5331

TUESDAY, AUG. 26

Green buddies

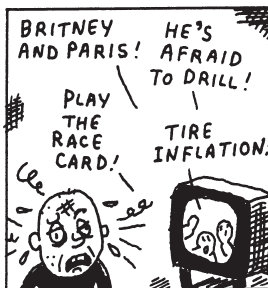
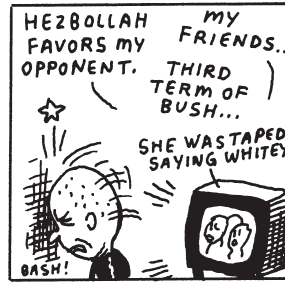
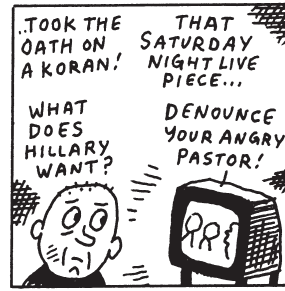
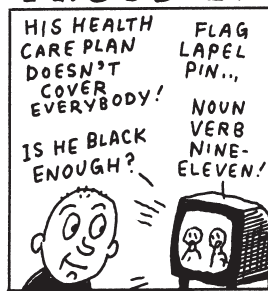
San Francisco Americans for Safe Access, a group of cannabis club members, hold an information session with Green Party candidates running for local office in November. Find out where these Greens stand on the green at this informal gathering. 7:30 p.m., free Bowzer's Pizza 371 11th St., SF www.cannabis.com

Pet poisoners

Pet food and the recent tainted pet food incidents that killed hundreds of pets demonstrate well the problems with the global food industry. Don't put Fluffy at risk again. Hear from Marion Nestle, professor of nutrition at New York University and author of *What to Eat* (North Point Press, 2006), talk with Davia Nelson about food safety and the 2007 pet food recall. 6 p.m., \$18 (\$12 for members) Commonwealth Club Office 595 Market, 2nd floor., SF www.commonwealthclub.org SFBG

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BY LLOYD DANGLE



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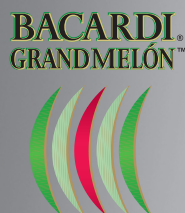
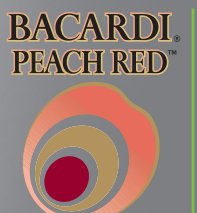
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Money CONT.»

arrangements; and \$1,396 for chocolates from a Pennsylvania-based confection maker.

Pelosi spent at least \$650 from her campaign on makeup for the steady string of appearances she made after being sworn in as House speaker in January 2007. An annual fundraiser held this year at the Westin St. Francis in San Francisco cost \$23,454 for catering and other expenses.

As for the top contributors to Pelosi's reelection committee, they include several members of the Gallo family, proprietors of the E&J Gallo Winery, who gave a total of \$2,300 through maximum individual donations of \$4,600. The Modesto-based company has long made contributions to both parties, particularly enriching candidates who show a willingness to scale back or even throw out the federal estate tax, which affects the inheritances of the wealthiest American families.

The Corrections Corporation of America gave \$23,000 to Pelosi and \$2,700 to her PAC. CCA is part of a storied group of for-profit privatization companies in Nashville, Tenn. that are closely tied to former Republican Senate majority leader Bill Frist and includes the Hospital Corporation of America and Ardent Health Services.

Just this year, the state of California hired CCA to house 8,000 inmates at six of the company's facilities; a significant portion will go to a new \$205 million CCA complex under construction in Arizona.

The nation's largest private jail company suffered bad publicity during the 1990s due to a series of high-profile escapes and inmate killings inside its prisons. It teetered on the edge of bankruptcy after overbuilding jails without having enough inmates available to fill them, but the George W. Bush administration helped save the company with a new homeland security agenda that called for confining rather than releasing undocumented immigrants while they awaited deportation or asylum-request proceedings. The company's revenue jumped nearly a half-billion dollars over the last five years and its lobbying activities in Washington, DC have increased similarly.

The entertainment industry has ponied up its share to Pelosi as well. The maximum \$4,600

donation came from Aaron Sorkin, powerhouse writer behind the long-running TV series *The West Wing* and the 2007 film *Charlie Wilson's War*. Christie Hefner, a regular donor to Democrats and heiress to Playboy Enterprises, contributed \$1,000.

Steven Bing, a Hollywood producer who inherited a real estate fortune, and billionaire Las Vegas developer Kirk Kerkorian gave thousands to Pelosi over the last two years. Kerkorian has given to both parties, but he and Bing share a special relationship after having fought a nasty tabloid war.

“She has had prodigious success raising funds for individual Democratic candidates, for the DCCC, and for her own campaign and PAC.”

Thomas Mann, Brookings Institute congressional scholar

Kerkorian allegedly hired private investigators to sift through Bing's trash in search of DNA evidence that would link him to a child borne by Kerkorian's ex-wife, whom he was divorcing, according to a lawsuit filed by Bing. *Vanity Fair* in July described Bing as part of a skirt-chasing entourage that ran with Bill Clinton and threatened to tarnish Hillary Clinton's presidential bid with its freewheeling bachelor reputation.

The wealthy Herbert and Marion Sandler, major supporters of MoveOn.org and other social justice causes, gave Pelosi a combined \$9,200. The couple presided over the meteoric rise of Oakland mortgage lender Golden West Financial, which sold to Wachovia for \$24 billion in 2006. The housing crisis led Wachovia to post staggering multibillion-dollar losses this summer, and some business writers have attributed its declining fortunes to the Golden West purchase.

In June, George Zimmer of Fremont, founder of the Men's Warehouse, gave \$2,300. Notable

husband and wife political team Clint and Janet Reilly, both active as candidates and donors, contributed a total of \$19,200 to Pelosi's campaign and PAC.

“Essentially, raising money for the party and its candidates is required of leaders,” *Money in the House* author Currinder told the *Guardian*. “Pelosi wouldn't have been elected speaker if she wasn't a stellar fundraiser.”

So where is Pelosi's money going if not to television ads for her own campaign? She divided \$250,000 among the campaigns of approximately 70 congressional candidates, and disbursed about \$532,000 more to them through PAC to the Future. The beneficiaries included \$14,000 to Democrat Chet Edwards of Texas, whose district includes President George W. Bush's Crawford ranch. Pelosi has publicly recommended him to Barack Obama as a possible running mate.

In addition, about half of the money Pelosi has raised since the beginning of 2007, slightly more than \$1 million, went to the Democratic Congressional Campaign Committee in Washington, DC. She also gave to the Democratic parties of key battleground states including Indiana, Mississippi, Louisiana, and Ohio. She singled out Democrat Travis Childers of Mississippi for extra cash totaling \$21,000. In May, Childers stunned observers by defeating a Republican in a special election held when a representative vacated his House seat to take over for conservative icon Sen. Trent Lott.

“She has had prodigious success raising funds for individual Democratic candidates, for the DCCC, and for her own campaign and PAC,” Thomas Mann, a congressional scholar at the Brookings Institute, told us. “Most party leaders represent safe seats but nonetheless try to set a high standard for raising money to advance their party's broader objectives.”

Pelosi's Capitol Hill and San Francisco offices directed our questions to her fundraising operations at the DCCC. Her political director there, Brian Wolff, called the war chest “another vehicle for her to communicate with constituents in California.” But he conceded that the pressure is on, “especially now that we have so many candidates and incumbents that need help. It definitely falls on her to be able to have a very aggressive fundraising campaign.”

Wolff insists, too, that the Democrats revolutionized fundraising by seeking out smaller donations from large numbers of people instead of returning to the same short list of affluent contributors they had in the past.

In general, top donations to Pelosi still have come from lobbyists and lawyers, the real estate industry, insurance companies, banking and securities firms, and Amgen, a major biotech researcher based in Thousand Oaks. Officials from the labor movement's biggest new power broker, the Service Employees International Union, also gave substantial sums, as did other major unions. But they fell far behind the contributions of large business interests.

Art Torres, chair of the California Democratic Party, told us that health care reform failed in 1990s at least partly because of political spending by drug companies. But he said that Democrats winning the White House and expanding their majorities in Congress would create a greater mandate to overhaul the health care system.

“It's always been about issues” rather than fundraising, Torres said. “When I've talked to her, it's always been about ‘How can we get this or that legislation through?’”

It's worth pointing out, however, that the nation's largest drug wholesaler, McKesson Corp., is based in San Francisco, and donors from pharmaceutical companies gave Pelosi more than \$85,000 this cycle. Drug companies have given freely to Democrats in the past, but Democratic officeholders “still voted against their interests every time,” Torres said.

Pelosi's campaign spending on everything but her own reelection shows she doesn't regard Sheehan as much of a threat. But the anti-war candidate did make it onto the ballot Aug. 8 and the Sheehan campaign has raised approximately \$350,000 since December in small contributions after refusing to accept money from PACs and corporations.

“We didn't have the party infrastructure going into this,” said Sheehan campaign manager Tiffany Burns, adding that Pelosi's campaign expenditures are “just another example of how Pelosi believes she is entitled to this seat.” **SFBG**

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August 22 @ 111 Minna Gallery, on 2nd btw Mission & Howard

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GUARDIAN

Dreams of Obama

Transformational president or another disappointment? That's up to us

By Tom Hayden
 > news@sfbg.com

Barack Obama, it is true, is a transformational leader. But he needs a transformational movement to become a transformational president.

He is transformational not only by his charisma and brilliance, but by embodying the possibility of an African American being chosen president in the generation following the civil rights movement. Whether he wins or loses, the vast movement inspired by Obama will become the next generation of American social activists.

For many Americans, the possibility of Obama is a deeply personal one. I mean here the mythic Obama who exists in our imaginations, not the literal Obama whose centrist positions will disappoint many progressives.

Myths are all-important, as Obama writes in *Dreams from My Father* (Three Rivers Press, 2004). Fifty years ago, the mythic Obama existed only as an aspiration, an ideal, in a country where interracial love was taboo and interracial marriage was largely banned. As Obama himself declared on the night of the Iowa primary, "Some said this night would never come."

The early civil rights movement, the jazz musicians, and the Beat poets dreamed up this mythic Obama before the literal Obama could materialize. His African father and white countercultural mother dared to dream and love him into existence, incarnate him, at the creative moment of the historic march on Washington. Only the overthrow of Jim Crow segregation opened space for the dream to rise politically.

In one of his best oratorical moments, Obama summons the spirit of social movements built from the bottom up, from the Revolutionary War to the abolitionist crusade, to the women's suffrage cause, to the eight-hour day and the rights of labor, ending with the time of his birth when the walls came down in Selma and Montgomery, Ala., and Delano. As he repeats this mantra of movements thousands of times to millions of Americans, a new cultural understanding becomes possible. This is the foundation of a new American story that is badly needed.

Obama's emerging narrative also includes but supercedes the other major explanation of American specialness, the narrative of the "melting pot," by noting that whatever "melting" did occur was always in the face of massive and entrenched opposition from the privileged.

John McCain represents a very different aspect of the American story. His inability to limit the adventurist appetite for war is the most dangerous element of the McCain, and the Republican, worldview. It is paralleled, of course, by their inability to limit the corporate appetite for an unregulated market



Barack Obama will formally become the Democratic Party's presidential nominee Aug. 28. | ILLUSTRATION BY DON BUTTON

economy. In combination, the brew is an economy directed to the needs of the country club rich, the oil companies, and military contractors. A form of crony capitalism slouches forward in place of either competitive markets or state regulation.

Yet McCain has a good chance, the best chance among Republicans, of winning in November. He appeals to those whose idea of the future is more of the past, buying time against the inevitable. And McCain is running against Obama, who threatens our institutions and culture simply by representing the unexpected and unauthorized future.

My prediction: if he continues on course, Obama will win the popular vote by a few percentage points in November, but will be at serious risk in the Electoral College. The institution, rooted in the original slavery compromise, may be a barrier too great to overcome.

The priority for Obama supporters has to be mobilization of new, undecided, and independent voters in up-for-grabs states like Pennsylvania, Ohio, and Michigan, while expanding the Electoral College delegates in places like New Mexico, Colorado, Nevada, and possibly Virginia.

There are many outside the Obama movement who assert that the candidate is "not progressive enough," that Obama will be co-opted as a new face for American interventionism, that in any event real change cannot be achieved from the top down. These criticisms are correct. But in the end, they miss the larger point.

Most of us want President Obama to withdraw troops from Iraq more rapidly than the 16 months promised by his campaign. But it is important that Obama's position is shared by Iraq's prime minister and the vast majority of both our peoples. The Iraqi regime, pressured by its own people, has rejected the White House and McCain's refusal to adopt a timetable.

The real problem with Obama's position on Iraq is his adherence to the outmoded Baker-Hamilton proposal to leave thousands of American troops behind for training, advising and ill-defined "counterterrorism" operations. Obama should be pressured to reconsider this recipe for a low visibility counterinsurgency quagmire.

On Iran, Obama has usefully emphasized diplomacy as the only path to manage the

bilateral crisis and assure the possibility of orderly withdrawal from Iraq. He should be pressed to resist any escalation.

On Afghanistan, Obama has proposed transferring 10,000 American combat troops from Iraq, which means out of the frying pan, into the fire. On Pakistan, and the possibility of a ground invasion by Afghan and US troops, this could be Obama's Bay of Pigs, a debacle.

On Israel-Palestine, he will pursue diplomacy more aggressively, but little more. Altogether, the counterinsurgencies in Iraq, Afghanistan, and Pakistan are likely to become a spreading global quagmire and a human-rights nightmare, nullifying the funding prospects for health care reform or other domestic initiatives.

In Latin America, Obama has been out of step and out of touch with the winds of democratic change sweeping the continent. His commitment to fulfilling the United Nations anti-poverty goals, or to eradicating sweatshops through a global living wage, is underwhelming and — given his anti-terrorism wars — will be underfinanced.

And so on. The man will disappoint as well as inspire.

Once again, then, why support him by knocking on doors, sending money, monitoring polling places, and getting our hopes up? There are three reasons that stand out in my mind. First, American progressives, radicals, and populists need to be part of the vast Obama coalition, not perceived as negative do-nothings in the minds of the young people and African Americans at the center of the organized campaign.

It is not a "lesser evil" for anyone of my generation's background to send an African American Democrat to the White House. Pressure from Obama supporters is more effective than pressure from critics who don't care much if he wins and won't lift a finger to help him. Second, his court appointments will keep us from a right-wing lock on social, economic, and civil liberties issues during our lifetime. Third, it should be no problem to vote for Obama and picket his White House when justified.

Obama himself says he has solid progressive roots but that he intends to campaign and govern from the center. It is a challenge to rise up, organize, and reshape the center, and build a climate of public opinion so intense that it becomes necessary to redeploy from military quagmires, take on the unregulated corporations and uncontrolled global warming, and devote resources to domestic priorities like health care, the green economy, and inner-city jobs for youth.

What is missing in the current equation is not a capable and enlightened centrist but a progressive social movement on a scale like those of the past.

The refrain is familiar. Without the militant abolitionists, including the Underground Railroad and John Brown, there would have been no pressure on President Lincoln to end slavery. Without the radicals of the 1930s, there would have been no pressure on President Franklin Roosevelt, and therefore no New Deal, no Wagner Act, no Social Security.

The creative tension between large social movements and enlightened Machiavellian leaders is the historical model that has produced the most important reforms in the course of American history.

Mainstream political leaders will not move to the left of their own base. There are no shortcuts to radical change without a powerful and effective constituency organized from the bottom up. The next chapter in Obama's new American story remains to be written, perhaps by the most visionary of his own supporters.

Progressives need to unite for Obama, but also unite — organically at least, and not in a top-down way — on issues like peace, the environment, the economy, media reform,

campaign finance, and equality like never before. The growing conflict today is between democracy and empire, and the battle fronts are many and often confusing. Even the Bush years have failed to unite American progressives as effectively as occurred during Vietnam. There is no reason to expect a President McCain to unify anything more than our manic depression.

But there is the improbable hope that the movement set ablaze by the Obama campaign will be enough to elect Obama and a more progressive Congress in November, creating an explosion of rising expectations for social movements — here and around the world — that President Obama will be compelled to meet in 2009.

That is a moment to live and fight for. **SFBG**

Tom Hayden is a longtime political activist and former California legislator. This article was commissioned by the Association of Alternative Newsweeklies, of which the Guardian is a member, and is being carried in newspapers across the country this week.

FEAR AND LOATHING ON THE ROAD TO THE AMERICAN DREAM

Everyone I tell about my project thinks I'm nuts. Maybe they're right. But many progressives have been pushed to the brink of madness by what this country is becoming. Besides, it's too late to turn back now, so I'm going to take the trip and try to drag all of you along with me.

The basic plan is to drive from San Francisco to Denver in a rented Chevy Impala, stopping by Burning Man on the way there and back, covering the Democratic National Convention in the middle, reporting and posting to the *Guardian's* Politics blog the whole way, and then producing a cover story by the end.

What do these two epic events have in common besides synchronicity? For starters, they each have strong roots in San Francisco and will be disproportionately peopled by Bay Area residents. And this year's Burning Man art theme — American Dream — is an obvious effort to achieve sociopolitical relevance. These two great American pageants are promoting similar goals from opposite directions.

"Burning Man doesn't mean anything unless it affects the way we live our lives back home," event founder Larry Harvey told me earlier this year as we chatted in his rent-controlled apartment on Alamo Square. "That city is connecting to itself faster than anyone knows. And if they can do that, they can connect to the world. That's why for three years I've done these sociopolitical themes, so they know they can apply it. Because if it's just a vacation," he said, pausing to choose his next words carefully, "we've been on vacation long enough."

Liberal Democrats also feel they've been lost in the political wilderness for long enough, and they hope Barack Obama is the one to lead them out of the desert and into power. And I'll be chronicling their launch, from when I pick up my convention press credentials the morning of Aug. 25 to when Obama addresses 75,000 people in Mile High Stadium four days later, on the 45th anniversary of Martin Luther King Jr.'s "I Have a Dream" speech. Then it's back to the playa for the big freakout.

If truth be told, which is my intention, I don't know what I'll write. I'll embrace the chaos and let the road provide the narrative. But expect insightful juxtaposition of two realms I've covered extensively over the past two decades — the political culture and the counterculture — peppered with perspective from my yin-yang travel mates: Democratic Party bigwig Donnie Fowler and performer Kid Beyond, a.k.a. Andrew Chaikin.

This is a story of who we are and what we may become. I hope you'll join the journey. **(Steven T. Jones)**

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DANCE to *Forró for All*, a band dedicated to the sounds of Brazil's forró dance music performed with a diverse and dynamic sensibility.

CELEBRATE the closing of August the Artist-in-Residence *Reddy Lieb* in the Kimball Education Gallery.

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Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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GUARDIAN

Personal or political?

New redaction policy means less public access to Board of Supervisors documents

By Sarah Phelan

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The Board of Supervisors Clerk's Office has quietly begun redacting contact information — including phone numbers, street addresses, and e-mail addresses — from all communications sent to the supervisors by members of the public.

The Clerk's Office will not redact personal information if individuals indicate that they authorize its release, Clerk of the Board Angela Calvillo wrote in a May 23 memo.

Yet the policy shift brings to an end a long-standing tradition in which members of the public could peruse copies of all of the weekly communications to the Board simply by asking to see the petitions and communications file.

Instead, Clerk's Office staff are now asking people which items they want to see before letting them access the file, in case the requested items need to be redacted.

"If it's a redacted item, it needs to be handled differently," Clerk's Office deputy director Madeleine Licavoli explained, noting that a Controller's Office report wouldn't need redactions, but public communications would.

The COB's office does provide a one-line summary of each item in the Board's weekly agenda packet, but it's hard to know which pieces are of interest until they are read in full. And the public's contact information has always provided a handy way for citizens to identify like-minded individuals and for reporters to find story sources and material.

Licavoli said the new policy did not occur in response to specific incidents or complaints, but as a result of a discussion about the need to redact personal information. "The first time people encounter this policy, they say, 'Whoa, what's this about?'" Licavoli acknowledged. "But we're trying to protect personal information, not make things harder for people who just want to look at them."

"We are always trying to expand

what's available," Licavoli added, noting that the Clerk's Office is working to ensure that when the supervisors return from recess next month, people will be able to access redacted public communications by viewing a CD in the Clerk's Office.

But open government advocates claim there is no provision for the redaction policy under the California Public Records Act or the city's voter-approved Sunshine Ordinance. Instead, they fear the new policy reflects a growing trend of trying to scare people into believing that the

The following redacting policy is established for the department. The policy was developed in consideration of the Sunshine Ordinance and the California Public Records Act.

REDACTION POLICY: PERSONAL INFORMATION

The Office of the Clerk of the Board, pursuant to §2.108 of the Charter, shall liberally provide for the public's access to information, documents and records. In accordance with local and state laws, it shall be the policy of the Clerk's Office and its agencies to redact all personal information including, but not limited to, the home address, telephone numbers, e-mail addresses, etc., from requested records prior to release to or review by third parties (the public) and prior to copying and/or posting on the Internet. The Clerk's Office will not redact personal information if the individual whose personal information has been obtained has indicated that he/she authorizes the release of his/her personal information.

public's right to privacy trumps its right to know.

Sunshine advocate Kimo Crossman told the *Guardian* that the overwhelming reason people need access to redacted contact information is for political speech or technology-savvy new media outlets.

"The city is preventing it because they don't want to have organized citizen push-back," Crossman said. "This is not about private personal information like your blood pressure."

Like Crossman, Sunshine Ordinance Task Force member Rick Knee also opposes the clerk's new requirement that people must request the release of their contact information.

"There has to be a very narrow application of the redaction policy," Knee told us. "If the law does not require it, the default is for disclosure."

Bob Stern of the Los Angeles-based Center of Governmental Studies told us he understands the arguments for privacy. "But if an individual does not want their contact information posted online, it should be an opt-out situation at the very worst," Stern added.

But some blame the new policy

on San Francisco's sunshine advocates, such as Crossman, claiming it was their attempts to make databases to screen Sunshine Ordinance Task Force appointees that led to the tightening of the redaction policy.

"Certain people insisted that the Clerk of the Board make a policy, thereby forcing them down this particular path," said Peter Scheer, executive director of the California First Amendment Coalition. "These folks wanted a confrontation, but they ended up worse off than [under] the ad hoc, unarticulated policy that existed."

Scheer believes that if this redaction policy is contested, the government could win. "If you're not a reporter, then people care more about their privacy than access," he said.

"Everyone is terrified about identity theft," he continued.

"There have been all

sorts of horror stories about the government inadvertently leaking information. And anything the Clerk of the Board agrees to give to one person, they have to give to everyone, including sleazebags who put

it into a big database and sell it to spammers and telemarketers."

But Terry Francke, general counsel for Californians Aware, believes that if the case goes to court, the judge would conclude that this information is presumed to be public. "To withhold information, you have to find a specific public interest in keeping it confidential," Francke said.

Francke notes that the CPRA exempts, for example, the home addresses of school district employees, but does not delegate the authority to create new exemptions. "When you have rules that say apples, oranges, and bananas are exempt, that provides evidence that fruit as a general category is not exempt. The example of CPRA exemptions shows they were decided against a background of documented, actual harassment, not the decision of a faceless bureaucrat."

Francke believes public organizing is hindered by the new policy.

"The value of privacy is not one that the government decides," he said. "It's your choice how private you want to be. It's your privacy, not the government's. So unless they give you an informed opt-out choice, then what they are managing is not privacy but government secrecy." **SFBG**

Feed our elders well

By Amanda Witherell

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GREEN CITY Conventional wisdom is that it costs more to eat well, but Alameda County Meals on Wheels has found real value in switching from processed foods to the kind of fresh, local, sustainable fare being touted at the upcoming Slow Food Nation conference, which begins Aug. 29 in San Francisco.

Bay Area Community Services (BACS), the nonprofit that manages Meals on Wheels, has been struggling with a perennial budget deficit, rising fuel and food costs, and a waiting list of 200 seniors eager to join the program.

Even though the easy, heat-and-serve method is the national model for feeding large amounts of people cheaply, BACS was finding that trying to supply 1,200 people a day with meals in their homes and at 21 different congregate sites through a contract with a food processing company just wasn't working.

"Our solution to the problem was a social enterprise kitchen," Jenny Huston told the *Guardian*. The 20-year veteran chef and educator is director of Culinary Social Enterprise at BACS. She and her boss, executive director Kent Ellsworth, took the program in a new direction. They went "farm to table," meaning they stopped serving frozen food and started serving meals made with fresh meat, dairy, fruits, and vegetables, and they did it by establishing a culinary arts training program with a curriculum based on the day-to-day work of preparing the Meals on Wheels fare from scratch.

"If you have a structural deficit, why are you spending more money on food?" Huston pondered, asking herself the question many critics might raise. "Sure," she said, "processed stuff is much cheaper, but you're not seeing the full cost."

What is that full cost? That's a hot topic for the Slow Food Nation forums, such as how far an avocado travels to become guacamole in Maine. Beyond aligning meals with produce that's locally available, Huston and Ellsworth are attuned to what happens to a community when its most vulnerable populations — children, seniors, and the disabled — stop eating well.

"Good foods are not the privi-

lege of people who have money. It's the right of everybody," Ellsworth told the *Guardian*. "When we buy wholesale, local, and fresh, we get a better product for a good price. It's the right way to do business."

But raw ingredients require more kitchen work. By partnering with a number of organizations, including the Pleasant Valley Adult School and Oakland Adult and Career Education Program, BACS was able to find budding cooks though a free, 12-week job training program.

They also connected with Community Alliance for Family Farms, a network of local growers and distributors who could provide up to 350 pounds of each raw ingredient a day. Just a few months into the new program, a typical Meals on Wheels lunch now includes all local milk, 10 percent local meat, and 19 percent local produce — and it's made from scratch by workers who are learning enough food preparation skills to qualify for entry-level kitchen jobs.

And they're doing it for just pennies more a day. "Our food cost has only gone up five cents per meal since we've gone farm to table," Huston said. Yet donations since April have increased 25 percent — about \$20,000 — meaning that people who were once asked to give a dollar or two for their lunches are voluntarily giving more for better food.

Though the Meals on Wheels budget gap hasn't disappeared, Huston likens it to the first few months of any business, when turning a profit is elusive. They're hoping to expand catering services and market the meals to other day and residential programs.

At the Aug. 14 graduation dinner, Ellsworth announced that a foundation had approved a \$200,000 program investment loan to purchase new equipment, remodel their kitchen, and grow the school. It was welcome news for the first class of five cooks. Reflecting on the experience, Geri Haas said, "It was really nice going there, knowing I was relied upon to provide fresh food for our elders."

Orlando De'Aguero, another graduate, announced that he got a job with a local organic food preparation company, eliciting cheers from the gathering of friends, family, and fellow classmates. He said, "I wouldn't have traded the three months I had here for anything at a culinary school." **SFBG**

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By Johnny Ray Huston
> johnny@sfbg.com

My Face for the World to See. That campy phrase — semipopularized by the Kennedy-era stripper Liz Renay, then given a new twist by Warhol-era femme Candy Darling — takes on strange new layers in the drawings of Keith Hale, this week's Local Artist (see page 22), as well as in the videos and installations of Desirée Holman. If the troglodyte suits, Bill Cosby masks, and familial dolls that Holman has designed and created in the past are anything to go by, her one-night-only program "Form and Fantasy" should be as perceptive as it is disconcerting as it is funny.

Sun/24, 8 p.m., \$5
Climate Theater
285 Ninth St., SF
(415) 263-0830
www.myspace.com/4d_dreamathon

WEDNESDAY AUG. 20

MUSIC

Goh Nakamura

It's a coincidence of course, but Goh Nakamura's tunes orbit the same sphere as a triumvirate of "E" songwriters: Elliot Smith, Elvis Costello, and Evan Dando. And while we bandy about the alliterations let's include: Ken Stringfellow, Matthew Sweet, and Ron Sexsmith. Also: "smart," "soaring" (as in melodies), and "significant" (as in talent). His videos have been viewed over a million times on YouTube, which, in our hypervirile economy, wouldn't necessarily impress — after all, this is the same site that brought instant fame to a Britney Spears apologist who gives histrionic dispatches from beneath his blankie. The difference is Nakamura is not a fleeting flavor: *Ulysses* (self-released) has wings. **(Nathan Baker)**

With Scrabbel and Michelle Amador
8:30 p.m., \$10
Café Du Nord

2170 Market, SF
(415) 861-5016
www.cafedunord.com

THURSDAY AUG. 21

BENEFIT

Wigs for Kids

Calling all tress-obsessed Rapunzels, nondreaded hip-pies, and longhairs with a good heart: it's time for a change. Donate your 12 inches or more (for curly-heads, pull hair straight to measure) to Wigs for Kids, an organization dedicated to kiddos suffering from hair loss due to chemotherapy, alopecia, burns, or accidents. Book your appointment with local salon-owner David Carver, who plans to cut and style 20 heads. Please note: they can't use hair that's been chemically processed, highlighted, permed, or colored (treated hair just won't withstand the extra chemicals needed to sanitize the pre-wig, post-cut hair). Really, what better reason to finally get a new hairstyle? **(Kat Renz)**

9 a.m.–6 p.m. (by appointment),

\$10 donation
HairSpace Salon
2275 Market, SF
(415) 554-0405
www.hairspacewithdavid.com

COMEDY

San Francisco Improv Festival 2008

The SF Improv Festival closes its fifth season with a "Race and Comedy" double-bill featuring local champs Oui Be Negroes (Shaun Landry, Marcus Sams and Hans Summers, with special appearance by alum Ronnie Ray) and Los Angeles-based pub-crawlers Pale Irish Bastards (J. Anthony McCarthy, Taylor Johns, and Jim McCaffree). Race relations may never be the same — and wouldn't that be nice? While expecting the unexpected, expect also some off-color remarks on color, no-holds-barred barrier busting, solid improv chops by some old hands, and an extemporaneous dialogue on ethnic divides (by some self-appointed ethnic divines) coming at you fast and furious, as well as frank and funny. **(Robert Avila)**

8 p.m., \$15–\$20
Also Fri/22–Sat/23, 8 p.m.
Purple Onion
140 Columbus, SF
(415) 863-1076
www.sfimprovfestival.com
www.improvalliance.com

FRIDAY AUG. 22

MUSIC

Raven

Are you ready for a night of 100 percent old-school thrash metal? And by "old-school," I mean played by bands from way fuckin' back in time, like when James Hetfield was still a virgin and Hatchet's oldest shredder wouldn't be born for another 15 years? ESP and Rampage Records present headliners Raven, new wave of British heavy metal godfathers who played their first show in 1975. Will the drummer don his signature football pads and face mask? One can only hope. They're joined by local legends Stone Vengeance, formed in 1978 and quite likely the first all-African American thrash band. Don't miss openers Hellhunter, whose Bob the

Satanik Grizzly will surely wow you with his red devil-horned B.C. Rich "Beast" bass. **(Renz)**

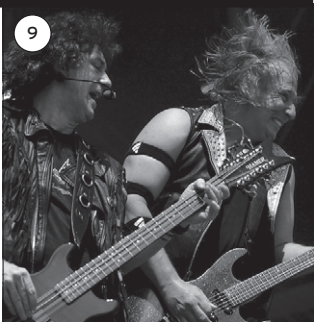
8 p.m., \$12
Rockit Room
406 Clement, SF
(415) 387-6343
www.rock-it-room.com

SATURDAY AUG. 23

MUSIC

Prank Records 13th Anniversary

13 years and more than 90 releases later, Prank Records is still as tenaciously relevant as ever. Gleaning bands from the Bay Area, Japan, Sweden, and the South, founder Ken Sanderson cut his record label teeth with mid-'90s crust leg-ends His Hero Is Gone, Japanese hardcore gods Gauze, and Southern doomsters Damad. This celebration has quite the lineup: Bay Area favorites Desolation and Needles bring their distortion-laden crust and upbeat, melodic punk rock respectively. Olympia, Wash.'s Iron Lung will melt your internal organs and feed on your flesh



once the smoke clears. And Austin, Texas, d-beaters World Burns to Death will annihilate your ears with their driving wall of hardcore sound. Expect flagrant acts of teenage rebellion. **(Ezra Provost)**

9 p.m., \$10
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

EVENT

“Rebel Girl”

Well grab your sharpie and scrawl “bitch” above your belly button, cause zinester Gina de Vries has organized us a riot grrrl revival meeting. Like most women who embraced RG and queer politics in the '90s, the former *Curve* columnist fervently organizes art and culture events, like the queer outsider “San Francisco in Exile” events of the early '00s. For “Rebel Girl,” she and her usual cadre of sex-positive suspects, including Zuleika Mahmood and Nomy Lamm (that's *Ms. Magazine's* 1997 Woman of the Year to you, son), come together to read their latest, swap zines, and share their cupcakes.

If you've been hankering to self-publish some majorly multisyllabic screed about how boys totally suck, Angela Davis goddamn rules, and the media doesn't know shit, surf that third wave of feminism on over. And if you're thinking, “riot grrrls are all a bunch of man-hating see ya next Tuesdays who can't play guitar,” just sit your emo ass down. They forever changed the world by inspiring girls to do it themselves, and your stupid, smelly band didn't. Plus, they're smokin' hot. **(Deborah Giattina)**

7:30 p.m., \$10–\$20
Center for Sex and Culture
1519 Mission, SF
(415) 255-1155
www.sexandculture.org

MUSIC

The Waifs

Their name might sound weak-kneed and timid, but Australian trio the Waifs were anything but meek when they played to a full house in the city a few months ago. Drawing largely from their recently-released countrified folk-blues powerhouse *Sundirtwater* (Jarrah/Compass), sisters Donna Simpson and Vikki

If you're thinking, “riot grrrls are all a bunch of man-hating see ya next Tuesdays who can't play guitar,” just sit your emo ass down.

Thorn and chief songwriter Josh Cunningham switched nimbly between gutsy soul-shakers, shuffling dusted-folk, and pulse-quickenning three-part-harmony pop. Simply put, there ain't a damn thing sissy about the Waifs, folks. **(Todd Lavoie)**

With Krystle Warren
9 p.m., \$25
Also Sun/24, 8 p.m.
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC

Cotati Accordion Festival

The accordion hasn't really figured prominently in popular music of late, with Weird Al's squeezebox polka stylings a notable exception. But the traditional European folk instrument still has its loyal fans, many of whom have traveled to Cotati since 1991 to see the masters at work. This year's lineup fea-

tures Brian Jack and the Zydeco Gamblers, a Louisiana roots band headed by a 29-year-old virtuoso. Also on the docket is French chanteuse Jessica Fichot, a multi-instrumentalist who blends gypsy jazz, French traditional, and Chinese folk. Portland, Ore.'s Vagabond Opera will perform their Bohemian cabaret on Sunday. Proceeds benefit local youth organizations. **(Laura Mojonier)**

9:45 a.m.–8 p.m., \$15–\$25
Also Sun/24, 9:45 a.m.–7 p.m.
La Plaza Park
East Sierra Avenue and Old Redwood Highway, Cotati
www.cotatifest.com

SUNDAY
AUG. 24

EVENT/MUSIC

Rock Make Street Festival

A brand-new baby street party gets born this weekend on an

oft-overlooked block of Treat in the Mission. Co-produced by local rockers Tartufi, new seamster mecca Whiz Bang Fabrics, and local music blogger-podcaster-promoters the Bay Bridged, the Rock Make Street Festival celebrates creations both seen and heard, assembling 12 bands on two stages and some 50 designers and arts 'n' crafters for a free all-day get-down in the sun belt of San Francisco. Rockers include Tartufi, the Trainwreck Riders, Man/Miracle, Silian Rail, Rademacher, and French Miami. Makers (of art, clothing, accessories, jewelry, and more) include belt bucklist Booty Boutique, women's wear designer AC Clothing and Bags, visual artists Doubleparlour, and a city block's worth of other crafty people. **(Lynn Rapoport)**

11 a.m.–6 p.m., free
Treat between 17th and 18th Streets, SF
CONTINUES ON PAGE 22 »

(1) video stills from Desirée Holman's *Art as Therapy* and (2) *Troglodyte* (see “Hi, Face”); (3) Goh Nakamura (see Wed/20); (4) Iron Lung plays the Prank Records 13th Anniversary Party (see Sat/23); (5) Waifs (see Sat/23); (6) Ice Cube (see Tues/26); (7) Celeste Chan performs at “Rebel Girl” (see Sat/23); (8) S.M.V.: The Thunder! (see Tues/26); (9) Raven (see Fri/22); (10) Claire shows off her Wigs for Kids donation (see Thurs/21); (11) Rocco Deluca (see Sun/24)

IRON LUNG PHOTO BY WILLIAM ANTHONY; WAIFS PHOTO COURTESY OF COMPASS RECORDS; S.M.V. PHOTO BY STEVEN PARKE



ERIKA CHONG SHUCH/ESP PROJECT (PHOTO LYDIA DANILLER)

WORLD PREMIERE!

**ERIKA SHUCH PERFORMANCE PROJECT
AFTER ALL, PART 1**

**Fri, Sep 12–Sat, Sep 13, 8 pm; Sun, Sep 14, 2 pm // Forum
\$25 regular, \$20 Mem/Snr/Stu/Tea**

Bay Area choreographer Erika Chong Shuch returns to YBCA with a rapid-fire series of three-minute plays, songs, dances and “moments” featuring a host of Bay Area luminaries.

ROBERT MOSES KIN (PHOTO MARTY SCHUL)



WORLD PREMIERE!

**ROBERT MOSES' KIN
TOWARD SEPTEMBER**

**Thu, Sep 18–Sat, Sep 20, 8 pm // Novellus Theater at YBCA
\$30 regular, \$25 Mem/Snr/Stu/Tea**

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THE SAN FRANCISCO BAY GUARDIAN PICKS

**Vagabond Opera perform at the
Cotati Accordion Festival**

PHOTO BY BRIAN MCLERNON



PICKS CONT>>

[www.myspace.com/
rockmakestreetfestival](http://www.myspace.com/rockmakestreetfestival)

MUSIC

Rocco Deluca

You know what this world needs? Fuel-efficient jetpacks? A cure for cancer? LOLchinchillas? Nope, more adult contemporary rock, obviously! More specifically, more adult contemporary rock that sounds like a blusier John Mayer. Enter Rocco Deluca, SoCal boy and Kiefer Sutherland–approved Dobro master (no seriously, Jack Bauer was his tour manager). The son of one of Bo Diddly’s backing guitarists, Deluca knows his chops. And tonight, the 33-year-old plays the finale of a three-night stint as Hotel Utah Saloon’s Tuesday Residency. So come on down and get your fix of rockin’ blue-eyed soul. **(Mojonnier)**

With Pawnshop Kings and Greg Dale
8 p.m., \$12
Hotel Utah Saloon
400 Fourth St., SF
(415) 546-6300
www.hotelutah.com

**TUESDAY
AUG. 26**

MUSIC

S.M.V.: The Thunder!

S.M.V. “Thunder,” the new collaborative project of bassists Stanley Clark, Marcus Miller, and Victor Wooten, could easily degenerate into the muddled, dark, booming sound of thunder. Yet, amazingly, the only thing thunderous about this trio is its sky-splitting force. Each member finds a space to play in that doesn’t compete with but complements the others, no doubt because each has so distinct a style. Wooten punctuates the high end with a bubble-wrap slap technique; Clarke plays the one acoustic bass, able to support a softer bowed sound or a resonant walking line; Miller’s polyglot bass clarinet and synthesizer skills supplement a funk-inflected bass. **(Ian Ferguson)**

8 p.m., \$39.50
Regency Center
1290 Sutter, SF
(415) 421-TIXS
www.goldenvoice.com

MUSIC

Ice Cube

In 1988, Ice Cube recorded the now-infamous “Fuck tha Police” with N.W.A., a protest against police brutality that inspired the FBI to send the group’s label a warning letter. But now, with his feature film career going at full speed, it might seem like Ice has mel-lowed out a bit. (On Aug. 22 he stars in a film directed by Fred Durst, who is definitely the world’s biggest “redneck, whitebread, chickenshit motherfucker,” as it were.) But on the just-released *Raw Footage* (Lench Mob), the man from Compton shows that he has not lost his political edge, penning songs like “Gangsta Rap Made Me Do It,” a track that ridicules the tendency of

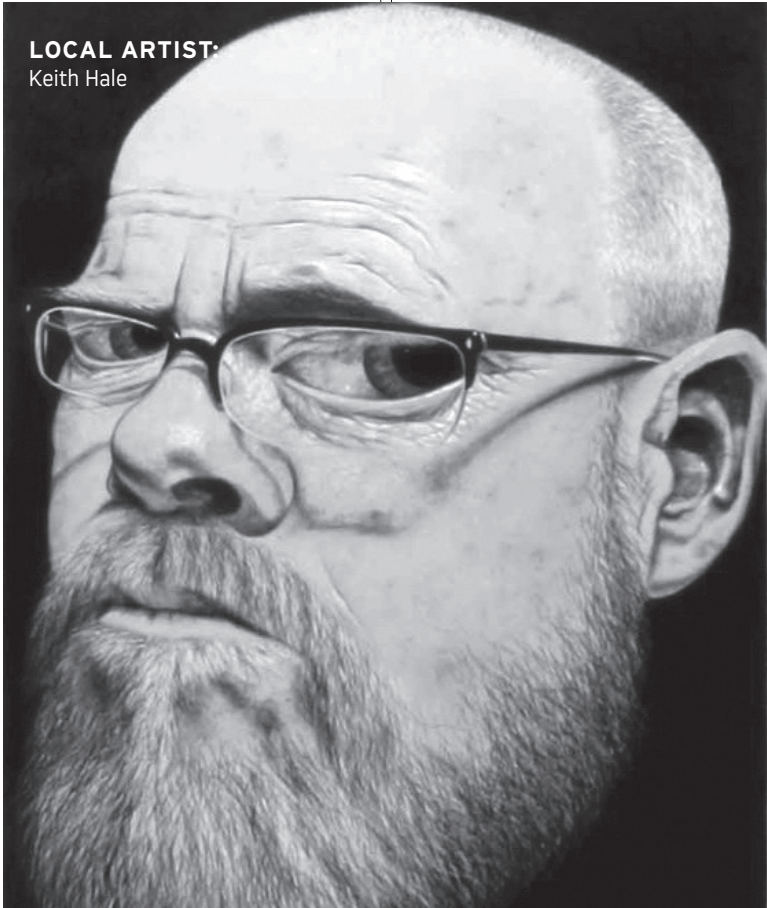
prominent Americans to blame the Cube’s genre for broader social ills. **(Mojonnier)**

8 p.m., \$46.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST:

Keith Hale



TITLE *Hard Look 11* (2007)

STORY “This is part of a series of self-portrait drawings. Ranging from 20 inches to three feet high, the works on colored paper were executed with a mirror, perseverance, and a blend of self-knowledge and distortion.”

BIO Hale maintains his studio in SF, and has taught painting at SF State, where he obtained both his BFA and MFA degrees.

SHOW “Keith Hale: Hard Looks,” through Aug. 30. Tues.–Fri., 10 a.m.–5:30 p.m.; Sat., 10 a.m.–5 p.m. Gallery Paule Anglim, 14 Geary, SF. (415) 433-2710, www.gallerypauleanglim.com

111 Minna Gallery and Versus Magazine SF in association with Peroni, Stolichnaya, Jameson, Fernet-Branca, The SFBG and SF Station present a Happy Hour of Epic Proportions.....

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EVERY FRIDAY

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DA EVANTEE
 (Versus Magazine SF)
LA COOL DA
 (Lazer Sword)
DA NIEVE
 (Nisus the Movement)

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trash pop culture news, notes, and reviews

Vamp camp

STRAIGHT-TO-DVD

REVIEW These are dark and bloody times for vampires. The Mormon-made young adult series *Twilight* goes multiplex in December. Next month brings the premiere of *True Blood*, an HBO drama about our fanged frenemies, created by *Six Feet Under*'s Alan Ball. And at the vanguard of the iron-deficient-creatures-of-the-night revival is *Lost Boys: The Tribe* (Warner Premiere), a long-delayed sequel to 1987 teen vampire classic *The Lost Boys*.

Twenty years have passed since the Emerson family moved to Santa "Santa Cruz" Carla, when young Sam (Corey Haim) tacked up that sexy poster of Rob Lowe and met the Frog brothers (Haim ex-BFF Corey Feldman and Jamison Newlander); older bro Michael (Jason Patric) partied down and pounded blood with overbite sufferer David (Kiefer Sutherland); and the mulleted, steroidalicious dude from Tina Turner's band with the oily slip 'n' slide torso hoisted his sax aloft, sang "I Still Believe," and forever ruined the good name of Santa Cruz's music scene. The back cover of *The Tribe* refers to the sequel as a "modern remagining" of the original. Given how far downhill the national culture has slid over the past two decades (think, oh ... *The Two Coreys*), it should come as no surprise that the straight-to-DVD sequel is figuratively as well as literally a suckfest.

A new pair of Emerson siblings, orphaned brother and sister Chris and Nicole (progeny of Michael? Sam?), move to a beachside town called Luna Bay and soon begin knocking heads and other body parts with a gang of meathead surfer vampires (the Poison look: definitely out). Having left behind his parents' comic book shop, mysteriously solo vampire slayer Edgar Frog (Feldman) has



taken up residence in a creepy trailer. A talentless half-brother to Kiefer Sutherland named Angus has been dredged up to play head bloodsucker Shane, who takes a shine to Nicole and slips blood in her drink, roofie-style, at a party.

Saddled with a mind-boggling script and actors of ill or no repute, the filmmakers attempt to distract us by upping the trash quotient. Picture a Dumpster after a six-week Sunset Scavenger strike. Or rather, picture a crapstorm of severed heads, entrails, impalements, fountains of blood, tits, alcoholic beverages poured on tits, ass, not one but two girl-on-girl makeout scenes, and many, many money shots of vampires mid-feeding frenzy. Suffer through the closing credits for a two-Coreys reunion as painful as anything you've seen on the A&E Television Network or YouTube. Suffer through the extras for a pair of equally Corey-tastic alternate endings, an Edgar Frog featurette on the tools of the trade (carbon fiber stakes, holy water balloons), and a depressing video in which a "Cry Little Sister" remix is performed for an audience of downmarket extras taking a stab at vampire chic.

(Lynn Rapoport)

THE MIX

- (1) Brunch at Lime before *Sex and the City* at the Castro
- (2) Lou Lou and the Guitarfish's record release party in their dad's rec room
- (3) Greg Ashley playing guitar with one hand, organ with the other with Sir Lord Von Raven, Rickshaw Stop
- (4) Season five of *The Wire* on DVD
- (5) Bagpipes



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music

Man on fire: Raphael Saadiq (left), is burning up with old-school soul on his new solo album. Catch him at Bimbo's on Aug. 20. Or check one of Saadiq's former collaborators, DJ Quik (top right), at DNA Lounge on Aug. 22, or dreamy singer-songwriter Neil Halstead (top center), at Café Du Nord on Aug. 26, or the local indie geniuses of Lady Genius (bottom right) at Du Nord on Aug. 24. Or ...



Raphael's 'Way'

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER Who can turn the Dogfather's head with a tune, bring a melody to Mary J. Blige's lips, and get Stevie Wonder out of bed in the wee



hours? Raphael Saadiq, that's who. And with good reason: the Oakland-born-and-raised vocalist, songwriter, multi-instrumentalist, and producer not only found substantial fame back in the day singing alongside bro Dwayne Wiggins and cousin Timothy Christian in Tony! Toni! Toné!, he's kept his chops honed over the years by lending out his ear for stellar R&B and soul as a producer to Joss Stone, 2Pac, the Roots, John Legend, Kelis, Mos Def, D'Angelo, and the Isley Brothers, among others. He's collaborated with a who's who of pop platinum including Blige, Snoop Dogg, Whitney Houston, the Bee Gees, Ludacris, and John Mellencamp.

Damn. Little wonder a legend like Wonder will rouse himself at short notice to assist on Saadiq's fab, hip-shaking old-school soul disc, *The Way I See It* (Columbia). The way Saadiq, né Charlie Ray Wiggins, tells it — over the phone during a late-

morn breakfast in Los Angeles — his protege CJ had just finished singing his part on the sinuous, ready-made hit "Never Give You Up," when he announced, midtrack, "I'd like to invite Stevie Wonder to my album." So Saadiq decided to call Wonder and ask for a harmonica solo: "[Wonder's] usually traveling around the country, and he asked, 'When do you need me?' I said, 'An hour.' He goes, 'An hour?' And he showed up an hour and a half later at one at night."

Easy for him to ask since Saadiq had already worked with the rock 'n' soul icon and Beyoncé on a Luther Vandross tribute, but it's clearly Saadiq's down-to-earth charm, disarming ease and all-too-evident talent that keeps those friendships alive. Oh yes, and Wonder is "his Taurean brother," — born May 13 to Saadiq's May 14.

That casual vibe runs throughout Saadiq's immaculately assembled, long-awaited followup to 2004's *Ray Ray* (Pookie). "For the most part, I kind of played everything myself on the whole album, but I bumped into certain people," he says. He plucked Rocio Mendoza, the sensuous lead vocalist for "Calling," from his favorite LA breakfast spot and gave her a star turn. Stone — to whom Saadiq has been linked romantically, though he

demurs, "We're just friends" — also guests, on the creamy, dreamy, string-stung mélange "Just One Kiss." But star turns aside, what fully emerges from *Way* is its sweet, sweet soul songs — living, breathing throwbacks to '60s Motown, as fleshed-out and vital as anything by current soul revivalists like Sharon Jones and the Dap-Kings, Amy Winehouse, Mark Ronson, and Duffy, and crafted by a luminary of the genre's last resurrection. The cover image of *Way*, with a besuited, Marvin Gaye-like Saadiq, for instance, was taken two years ago at Oakland's Sweets Ballroom.

The new album — out Sept. 16 on the heels of Saadiq's Sept. 11 appearance at KMET's House of Soul show at Ruby Skye — began to come together two years ago. "Being away from home so long, on an island [the Bahamas, where he was producing Stone] — the next thing you know, you look down, and the album is done," Saadiq drawls. "But I've always heard music like that, since I was seven years old. Some of the first music that ever really opened me up was that music, so it wasn't a stretch for me."

The R&B vet can also step back and break down why a new gen has gravitated toward old-school bounce. "For artists it's coming back because a lot of DJs spin a lot of vinyl, and that's all they're really listening to," he

explains. Nonetheless, he continues, "it never really went away. It's the only thing that don't leave the shelf. It's always been in my player." And that's the player without and within: "I hear music all day and all night," Saadiq says. "I hear music in my dreams." To get the songs out of his head, he says, "You go through the chords and progressions, play drums. I jump on all the instruments until I hear something I like."

Such mental agility — and such a work ethic — must come from his now-70-something guitar-player father, speculates Saadiq. "He was working two or three jobs since he was 10," says the songwriter, who regularly gets back to East Oakland to see family. "Now he owns some buildings, and he's always trying to work on them and be helpful to tenants. He'll say, 'I gotta get back to Oakland, so I can take out the garbage,' and I'll say, 'What garbage? Are you crazy!?' He's a different kind of guy." It goes without question that his pops must be able to relate to *Way*'s sound? "It's music," Saadiq comes back, "that anyone who lives under the sky can relate to right now." **SFBG**

RAPHAEL SAADIQ
 Wed/20, 8 p.m., \$22
 Bimbo's 365 Club
 1025 Columbus, SF
 www.bimbos365club.com

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GOH NAKAMURA
 (RECORD RELEASE!)
SCRABBEL
MICHELLE AMADOR

THURSDAY AUGUST 21 • 9PM • \$10 (INDIE)
 FILTER MAGAZINE PRESENTS:
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 TWO SHEDS
 KINGS & QUEENS
 BARK HIDE AND HORN

SATURDAY AUGUST 23 • 9:30PM • \$20/\$24
 (ROCK/POP/SONGWRITER)
THE EDWIN MCCAIN
TRIO
 HEATHER COMBS
 MEGHAN COFFEE

SUNDAY AUGUST 24 • 8PM • \$10 (INDIE)
LADY GENIUS (10" RELEASE PARTY)
 PRETTY AND NICE
 FOMA
 TEKNIQ

MONDAY AUGUST 25 • 8PM • \$10 (FOLK/ROCK)
 PERFORMER MAGAZINE PRESENTS:
JEFFREY LUCK LUCAS
 BOB FRANK & JOHN MURRY
 SILVER DARLING

TUESDAY AUGUST 26 • 8PM • \$12 (INDIE)
NEIL HALSTEAD
 (OF SLOWDIVE/MOJAVE 3)
 MIRANDA LEE RICHARDS

WEDNESDAY AUGUST 27 • 9PM • \$10 (INDIE)
MON COUSIN BELGE
 (RECORD RELEASE!)
 GIRLS
 BRIDEZ
 THE PASSIONISTAS

THURSDAY AUGUST 28 • 7:30PM • \$12/\$14 (ROCK/POP)
TYRONE WELLS
 JASON REEVES

FRIDAY AUGUST 29 • 9:30PM • \$12 (INDIE)
RYKARDA PARASOL
& THE TOWER RAVENS
 VEIL VEIL VANISH
 MADELIA

SATURDAY AUGUST 30 • 9PM • \$14 (JAZZ/R&B/SOUL)
LAVAY SMITH & HER
RED HOT SKILLET LICKERS

SUNDAY AUGUST 31 • 8PM • \$10 (FOLK/INDIE)
LAURA GIBSON
 ALELA DIANE
 NIGHT CANOPY

TUESDAY SEPTEMBER 2 • 9PM • \$10 (INDIE)
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 THE GUITAR ZEROS
 PANTS PANTS PANTS

WEDNESDAY SEPTEMBER 3 • 9:30PM • \$12 (ROCK/POP)
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No borders!

Singer-songwriter Rupa Marya leads the charge toward boundary-busting pop



On top of the world (and the idea of world music) or at its edge? Singer-songwriter Rupa Marya of Rupa and the April Fishes shows just how far politicized folk can travel — that is, when she's not working as a doctor. | GUARDIAN PHOTO BY SPENCER HANSEN

By Todd Lavoie

> a&eletters@sfbg.com

For all the criticism we could justifiably plop down on the mighty feet of globalization, perhaps one of the few upsides worth positing as the world keeps shrinking is that cross-cultural exchange in the arts is at an all-time high. Purists can grumble at the arrival of the “world music” phenomenon and even accuse some of its Western practitioners of engaging in Colonialism 2.0, but how about a counter-argument: hasn't the rise of the global groove fostered a greater understanding between cultures? Isn't this what Bob Marley meant when he sang “One World, One Love”?

Singer-songwriter Rupa Marya makes a compelling case for such counter-arguments as the leader

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Intimacy, immediacy, personal takes on today's headlines, and unpredictably fresh new twists — it's all there when it comes to surfing the current, almost-overwhelming wave of singer-songwriters. On the occasion of the first Outside Lands Music and Arts Festival — and what better way to scope out the gentle folk with guitars than amid the leafy fields and glades of Golden Gate Park — we take look at some of the singer-songwriters shining through at this historic gathering, scope out the current state of the woman songwriter, and contemplate a few of our favorites.

For more information and a complete schedule of artists and events at Outside Lands, go to www.sfoutsidelands.com

of local — but thoroughly global — culture-jumping, genre-colliding fusionists Rupa and the April Fishes. Switching gracefully between English, French, Spanish, and Hindi vocals while leading her bandmates on breathless journeys from Parisian chanson to Indian ragas, Marya offers a thrilling vision of globalization-gone-good. On their debut, *XtraOrdinary rendition* — originally self-issued but recently remastered and rereleased by Cumbancha — the nature of boundaries is called into question, not just in terms of nations but also in terms of musical traditions. By drawing upon so many influences — in addition to the aforementioned, we can also add Latin alternative, polka, Romani dance, tango, and American folk into the mix — they share the same mix-it-up mettle as such intrepid travelers as Manu Chao. Hardcore traditionalists they are not.

Over lunch at a Castro teahouse, Marya expresses her dual embrace of and resistance to the oft-used world music tag applied to her band's sound. “Someone at the label came up with ‘global agit-pop’ — I kind of like that,” she offers, chuckling. “‘World music’ sounds meaningless, whereas at least ‘global’ is more inviting, more inclusive, to me. After all, we are playing music from all over the world! Really, though, ‘folk music’ makes the most sense to me.”

Certainly the folk description does ring true. Their sound sports a distinctly populist bent, and the bulk of the songs originally started off as solo compositions — Marya alone on her acoustic guitar. Peel away the Left Bank accordion waltzes and the sweltering trumpet fanfares, and at

their core these are singer-songwriter compositions designed to inspire, motivate, and comfort. This singularly folksy concept — the healing capacity of music — segues with Marya's other profession, as a doctor. Having deftly orchestrated a schedule that allows her to concentrate on music for part of the year and on her medical practice for the other, she has realized that the seemingly disparate careers are ultimately compatible. “I've definitely seen how my work in one setting inspires what I do in the other,” she says. “My drive to help and empower my patients often finds its way into my songwriting.”

Yet the music goes beyond healing balms. *EXtraOrdinary rendition's* title should be a tip-off that Marya knows how to lead a battle cry: it refers to the torture-by-proxy tactics employed by the current administration in its so-called War on Terror. The ensemble is also passionate about raising awareness of the dubious acts perpetrated by our government in its other ongoing fixation: the US-Mexico border. “Poder,” for example — a rousing Spanish-language thumper peppered by clicking castanets and a sprightly trumpet melody — meditates on the arbitrary essence of borders. “In spite of this border,” Marya sings, “life is like water / It must run.”

The songwriter became acutely political aware at an early age. Marya was born and raised in the Bay Area, but at age 10, moved with her family to the south of France, where she lived for a few years before returning home. The experience left a lasting impression: in addition to cultivating a love for Gallic culture, the

CONTINUES ON PAGE 28 >>



Ladies of light and shadow: Joni Mitchell (left), pictured with her first husband Chuck Mitchell in *Girls Like Us*, is the oft-referenced singer-songwriter goddess for a new generation of stripped-bare music-makers including Oakland's Emily Jane White (right).

MITCHELL PHOTO COURTESY OF *GIRLS LIKE US*; WHITE PHOTO BY CAM ARCHER

THE CIRCLE GAME: PARSING THE RETURN OF THE SINGER-SONGWRITER

Say “Kumbaya,” somebody. Despite vast differences in sound, intent, and commercial appeal, a thin yet unseverable bloodline connects the big, bold, Brill Building, pop-factory-perfect songcraft of Carole King, last heard coursing off the AM radio, and the stripped-raw, close-to-bare-bones rasp and moan of Tiny Vipers' Jesy Fortino, delivered to a small clutch of listeners at the Elbo Room last year. Eyes squeezed shut, plucking her acoustic guitar beside just one other guitarist, Ben Cissner, she was a small dark star, poured fully concentrated into the sparse minor key chords of “Swastika,” and, as gutsy as the loudest reaches of the underground, she sang as if her life depended on it: “If I would let you into my heart / Would you thank the Lord / Would you tear it apart?”

Superficially, so far away — doesn't anybody stay in one place anymore? — from King's monumental oeuvre, which seems almost incidental amid the gushy, gossipy tidbits propelling Sheila Weller's bio, *Girls Like Us: Carole King, Joni Mitchell, Carly Simon and the Journey of a Generation* (Atria), concerning King's beleaguered marriage to her first husband and songwriting partner, Gerry Goffin, with whom she wrote such songs as “Will You Still Love Me Tomorrow” and “(You Make Me Feel Like) A Natural Woman,” among many other classic pop numbers, even after he fathered a child with one of the pair's vocalists. Likewise Weller makes much of Mitchell's out-of-wedlock daughter and penchant for using her songs to seduce paramours like Leonard Cohen, Graham Nash, and James Taylor — the last often credited with spurring the singer-songwriter movement and acting as a unifying thread between Mitchell, King, and Simon — and Simon's uninhibited, proto-pro-sex feminist “eroticism”; read: sex in a cab was “no problem.” Yet as remote as the early-'70s phenomenon of the singer-songwriter seems, the form appears to have returned: could this be the revival of core values of craft and voice, the intimacy and immediacy of a writer on a single instrument, during a tumultuous time for the music industry, post-Auto-Tuned disasters and Ashlee Simpson lip-synch blowouts — the adult flip-side to the bubblegum remnants of *High School Musical*, Miley Cyrus, and the Jonas Brothers?

The initial energy of so many turn-of-the-millennium garage rock bands may have petered and innumerable hip-hop artists may have turned toward dully materialistic navel-gazing, so hail the return of the soft-spoken singer-songwriter who can break down a tunes to its bare, unadorned components. The stars are aligned; the signs, apparent: from Outside Lands headliner Jack Johnson landing at the top of the *Billboard* 200 chart with his latest album, *Sleeping Through the Static* (Brushfire/Universal), earlier this year, to ex-Castro Theatre ticket-taker, proudly folkie Devendra Banhart being adopted by Parisian couturiers and glitterati, from the MySpace-inspired success of Colbie Caillat and Kate Nash to the iTunes-buttressed popularity of Eureka native Sara Bareilles — hell, not to mention everyone and their dog documenting their solo acoustic version of “Bubbly” and posting the video on YouTube. This quiet flurry of activity undoubtedly whetted *someone's* appetite for all things unplugged.

Those with eyes trained on pop cycles might point to the rise of antiwar sentiments throughout the country, coupling it with the renewed attention given to the softer, sincere sounds of singer-songwriters — a worthy theory, though apart from the many unfortunate CD-Rs of anti-Bush agit-pop that crossed my desk during the last two presidential elections, the generally apolitical vibe of the music from this crop of singer-songwriters seems to belie that notion: championing green issues are as didactic as these writers get. Instead this current wave of earnest songsmiths has more to do with both a reaction against the insincere, canned, possibly un-nutritious mainstream boy-band and Britney-centric breed of pop from the recent past — the likes of which could only be enjoyed with a semi-size dose of irony — and a response to an easy access of technology, which allows just about anyone and their mutt to make

CONTINUES ON PAGE 30 >>

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INTO THE WILD: KAKI KING DREAMS IN GUITAR AND GOES FROM THERE

I first heard singer-songwriter Kaki King when a friend returned from a three-month stint traveling in the Pacific Northwest with her third CD, *...Until We Felt Red* (Velour, 2006). She accidentally left the disc at my apartment and for the next few weeks before I, ahem, remembered to give it back, my world was filled to the brim with King’s ethereal, rhythmic compositions, all centered around her virtuosic guitar playing.

King, who turns 29 Aug. 24, made a name for herself as a solo guitarist on 2003’s *Everybody Loves You* (Velour), impressing guitar geeks with her unusual technique of picking the strings with both hands. On her next three albums, King gradually incorporated additional instrumentation, including her voice, into her empyrean sonic quilt-work. This year’s *Dreaming of Revenge* (Velour) is perhaps her most accessible recording yet.

“I’ve always been writing vocals into songs,” King said from her parents’ home in Atlanta. “My first two records were instrumental guitar because that was kind of a discipline, just something I had been trying to accomplish.”

While King’s sings more on *Dreaming* than ever — on almost half the tracks — the album remains grounded in her work as an instrumentalist, with her voice often figuring as just one more layer in a lush cosmic soundscape. Everything she writes, she explained, “has fundamentally to do with tuning up my guitar and working from there.”

Other musicians have been converted to King’s music. Recently she has played on albums by the Foo Fighters and Tegan and Sara, been showcased in the 2007 film, *Into the Wild*, and gigged as a hand double in *August Rush* (2007). But King insists that she did not imagine herself paying the bills as a full-time musician until just before she recorded her third album. “I always thought, ‘Oh, I’ll do another record and then I’ll go to grad school,’” she said. She always assumed she would take over her parents’ law firm.

The songwriter will play Outside Lands with a five-piece, although lately she has been yearning to return to her solo roots, which she plans to do on her fall tour. “I’m doing a show that’s going completely back to just me on guitar, what I was doing when I was touring the first time,” she said. “I have lost just a little bit of my chops because I haven’t played guitar at that level in a while, so I’m basically rechallenging myself to go out there for 70 or 80 minutes playing just guitar — no looping, no bands, no cutesy chit-chat. It feels almost like a cleansing thing.” **(Laura Mojonnier)**

KAKI KING performs at 4:30 p.m., Sat/23, on Outside Lands’ Presidio stage, Lindley Meadow.

Rupa CONT.››

relocation brought up issues of cultural identity and prejudice. As someone of Punjabi Indian heritage in a country with relatively few South Asians but sizable populations of largely marginalized Roma and Arab immigrants, Marya found herself on the receiving end of plenty of preconceived notions: “It was then that I began thinking more about race, about inequality, about people treating each other differently over such things. About people creating borders between each other.”

Asked about the significance of borders to the band’s platform, Marya observes: “You know, I think the best comments we can get from listeners are when they tell us, ‘When I hear your stuff, I don’t know where I am.’ That’s exactly what we’re trying to do here. We want to get rid of time and space! We want them to be lost for a little while. No borders!” It’s a feat the two-year-old group — which includes Marcus Cohen on trumpet, Isabel Douglass on accordion, Aaron Kierbel on drums, Safa Shokrai on upright bass, and

Pawel Walerowski on cello — manages to pull off seamlessly, whether by pairing French tales of longing with a sultry Southwestern desert groove (“La Pecheuse”) or evoking sepia-toned photos of ships and sailors in a swaying folk ballad (“Wishful Thinking”).

Such versatility is vital to a defiantly non-purist point of view. “This is deliberately a mélange, a smashing of things and ideas. In order to impart a feeling of freshness — and hopefully create a little confusion along the way — we don’t want to simply do what’s expected,” Marya explains. “That’s what’s so great about being here in San Francisco, why we identify so closely with here. This city encourages people to get rid of their mental borders.” As Rupa and the April Fishes hit the Outside Lands stage this week, their message will surely connect with a new batch of listeners, with new sets of eyes and ears willing to temporarily lose themselves among the tangos and the waltzes. **SFBG**

Rupa and the April Fishes play at 1:40 p.m., Sat/23, at Outside Lands Panhandle stage, Speedway Meadow.

Singing softly, carrying big ideas

More singer-songwriters to look out for at Outside Lands

► NICOLE ATKINS AND THE SEA

Atkins would probably do well on *American Idol*. Her big, bellowing voice sounds tailor-made for balladeering, and breathy, heartbroken pixie girls have edged talent like hers out of the indie market. But Atkins refuses to cover “Bridge Over Troubled Water,” and has instead crafted a huge power-pop sound all on her own. **(Laura Mojonnier)**

1:40 p.m. Sun/24, Presidio stage, Lindley Meadow

► DEVENDRA BANHART

Is the Venezuelan-bred naturalismo god a freak-gypsy poet-prophet, or just a rambling, acid-damaged ghost of San Francisco past? You decide, long-haired child. **(Mojonnier)**

2:15 p.m. Sat/23, Sutro stage, Lindley Meadow

► BON IVER

Which one’s Bon? And is this really a ... singer-songwriter? Regardless, Justin Vernon has made a gorg album — multitracked vocals and all — with *For Emma, Forever Ago* (Jagjaguwar).

(Kimberly Chun)

3:10 p.m. Sun/24, Presidio stage, Lindley Meadow

► BECK

Known as much for his musical range as his idiosyncratic artistic sense, Beck’s songs veer from dadaist dance tunes —à la *Guero* (Interscope, 2005) — to melancholy blues ballads like those on *Sea Change* (Geffen, 2002). He’s come a long way from 1994’s single “Loser” with his latest album, *Modern Guilt* (Interscope), a collaboration with coproducer Danger Mouse and guest Cat Power, proving that he’s no one-hit wonder, but rather a truly multidimensional songwriter.

(Molly Freedenberg)

6:40 p.m. Fri/22, Sutro stage, Lindley Meadow



► ANDREW BIRD

It isn’t easy to overshadow Ani DiFranco — especially in a concert hall filled with her fans. But that’s exactly what Bird did when he opened for the quintessential singer-songwriter on her 2005 tour. Bird’s spectacular vocal and musical abilities — particularly his trademark whistling and violin playing — are mesmerizing. But even more so is his ability to weave beautiful, emotionally honest songs from so many kinds of lyrical and musical threads. The combination has brought him not only acclaim, including a position blogging about his songwriting process for the *New York Times*, but status as an indie heartthrob. **(Freedenberg)**

3:35 p.m. Sun/24, Twin Peaks stage, Speedway Meadow

► JACKIE GREEN

Polished Versatility is the SF singer-songwriter’s middle name, his first is Jackie, but fans call him their own personal Roots Savant. **(Chun)**

1 p.m. Sun/24, Lands End stage, Polo Fields

► SEAN HAYES

Don’t you know you gotta water sunshine? The fiercely independent SF singer-songwriter has worked with all manner of great artists round town, including Ches Smith, Ara Anderson, Etienne de Rocher, and Jolie Holland. **(Chun)**

3 p.m. Sat/23, Presidio stage, Lindley Meadow

► NELLIE MCKAY

So get off McKay’s back and take your ape-ish size 12 shoes off her madcap persona because, as the New York City singer-songwriter drawls on “Identity Theft,” “I’m tired of maturity, airport and security, running from the thought police, fighting with the go-betweens.” Yes, I hear Bob Dylan in those wildly loopy lines, but you gotta love the musical theater-inspired, wittily whittled wordsmith’s divine verbosity — via songs that leave ’em crying, with glee, at the disco. **(Chun)**

4:20 p.m. Sat/23, Panhandle stage, Speedway Meadow



► REGINA SPEKTOR

Is it Spektor’s old world beauty or post-modern songwriting — both evident in her breakthrough video “Fidelity” — that charms audiences so much? We think it’s probably both, though her distinctive vocal style, songs that read more like short stories, creativity with instrumentation, and magnetism onstage are surely what have brought the Russian-born chanteuse so much success. **(Freedenberg)**

5:15 p.m. Sat/23, Sutro stage, Lindley Meadow

► M. WARD

Sometimes Ward’s friends let him play on their records (Bright Eyes, Cat Power, Jenny Lewis). Sometimes Ward gets his friends to play on his records (My Morning Jacket’s Jim James, Neko Case). Sometimes Ward’s gently rollicking guitar flirts with Zooey Deschanel’s sweet country honey (She and Him). And sometimes Ward plays a big outdoor festival all by himself. **(Mojonnier)**

3:40 p.m. Sat/23, Sutro stage, Lindley Meadow

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COOL LIGHT



Making the muse at home: After the implosion of her band and marriage, Serena Southam and Kamara Thomas (Earl Greyhound/Larune) founded the Honky Tonk Happy Hour songwriters' series at NYC's Living Room, where Southam said she could "bring my baby songs into and know that they were safe."

Great northern

One favorite singer-songwriter, Serena Southam, conjures that old-timey magic

By **Kandia Crazy Horse**
> a&cletters@sfbg.com

After the gold rush of her July residency at National Underground on Manhattan's Lower East Side, I recently sat in the sunny, sub-level kitchen of singer-songwriter Serena Jean Southam's East Village flat, listening to Jerry Garcia, playing with cats, and admiring her father's old Martin guitar as she proceeded to explain her band's name:

"It came from Jimmy, our drummer," Southam said. "The Whiskey Trippers were the old bootleggers [in the South]. And both Gitano [Herrera, her lead guitarist and writing partner] and Jimmy love the NASCAR. Well, apparently the Whiskey Trippers were the fastest drivers 'cause they had to run all the booze, and outrun the cops. And so these gentlemen went on to found NASCAR.... You know this ... were you testing me?"

This redneck Negress was not. Still, it was a delight to discover a host of linkages, sonic and otherwise, between the Winnipeg, Manitoba-born beauty and myself, a NASCAR- and twang-lovin' southern gal. Not least of which are a shared obsession with Neil Young and Levon Helm, and a historic disdain for female singer-songwriters — Palo Alto-bred Stevie Nicks excluded. Going by Serena Jean and the Whiskey Trippers' first, eponymous self-released EP — brimming with rich, autobiographical songs only six months into their collective career — it's safe for me to rephrase Alfred Stieglitz on Georgia O'Keeffe: "At last, a woman on wax!"

Meditation on the private dark times and hard-won victories behind Southam's songs "Moving On" and "Whiskey Led Me Down" occasioned our worshipful Nicks talk: "I was married to a guitar player ... big mistake! There is so much to learn from Fleetwood Mac....

"So yeah, married to the lead guitar player, and I was in this jam band Hiway Freeker, and also in a band called the Bob Dylan Project," she continued. "We had two different bands: one where we would just cover Bob Dylan songs, and the other, which was originals. And we played in New York for a couple of years. Then it was time to start touring, and we didn't want to pay the crazy rents here so we moved back up to Canada."

O, Canada. The singer-songwriter revival afoot seems to be garnering the most ecstatic attention since the movement's early-1970s heyday, sprung from Southern California's easy breezy attitude and wooden music aspirations at the Troubadour. However, inspired by Canada's classic Laurel Canyon-meets-Woodstock twang gang, including the aforementioned Young, the Band, and Joni Mitchell, Southam is a genuine artist who will carry on 20 years forward and beyond — a brave individual of style for sticking to her aesthetic guns.

"On one hand," Southam offered, "I'm really excited because people have said to me, 'Nobody's making music like this in New York right now.' And then sometimes I get really insecure, like, is that because nobody wants to hear music like this? But this is what I like, and want to listen to. This is my voice." **SFBG**

www.myspace.com/serenajeansmusic

THE CIRCLE GAME: PARSING THE RETURN OF THE SINGER-SONGWRITER

CONT>>

their own music at home, bypassing Brill Building-style hit-factories.

This time, the slew of sensitive men — solo fliers ranging from Iron and Wine, Conor Oberst, and Adam Green to Josh Ritter, Jonathan Rice, and Ray LaMontagne — sequestered behind acoustic guitars or pianos, working freak-folk, soft-rock, commercial pop, and *Grey's Anatomy*-friendly veins, are being almost eclipsed by the multitude of womanly singer-songwriters. Natural women all, including Feist, Kimya Dawson, JayMay, Brandi Shearer, Yael Naim, and Ingrid Michaelson, among others. As much as King, Mitchell, and Simon are considered mothers of these singer-songwriters — along with predecessors like Woodside resident Joan Baez and '60s folk hit mistress Judy Collins and successors like the many estrogen-laden ladies of the '90s Lilith Fair outings — so too are indie sisters Liz Phair, Sarah Dougher, and Cat Power, a holy trinity to homemade, once-bedroom-bound DIY divas who make their own clothes, hope to carve out their own path, and find their own vox.

Of course, one can't discount the release of resurrections and reissues of neglected and forgotten femme singer-songwriters such as Vashti Bunyan and Judee Sill, and late greats Ruthann Friedmann, and Karen Dalton, whose latest private recordings were unearthed via *Green Rocky Road* (Delmore) in June. And Mitchell's unique guitar tunings, experimental mindset, and maidenlike purity of sound has made her one of the most oft-referenced artists of the last few years, thanks to such explicit shout-outs as Wayfaring Strangers' *Ladies from the Canyon* (Numero, 2006). But no less influential is Phair, whose classic *Exile in Guyville* (Matador) got the royal reissue treatment this summer: her pro-sex, third-wave feminist, Midwestern rejoinder to riot grrrl writ large, with a gatefold sleeve and a slip of naughty nipple peeking through. At the same time, Dougher — cover girl in Johnny Ray Huston's take on the last, more-riot grrrl-centered singer-songwriter movement in the *Guardian* about a decade ago — took a more polemical tack on the Northwest coast with her K Records releases, while working tangibly for greater female rock visibility by organizing the Rock 'n' Roll Camp for Girls and teaching courses on the history of women in rock at Portland State University.

But Chan Marshall, a.k.a. Cat Power, appears set to be the Joni Mitchell of this generation — even as Marshall has largely turned her back on originals with her latest *Jukebox* (Matador). The Seattle-based Fortino's almost gothic melodrama seems to draw more than a little inspiration from Marshall's *What Would the Community Think* (Matador, 1996), while San Francisco transplant Thao Nguyen of Thao and the Get Down Stay Down borrows Marshall's clarion-call, half-sung, half-spoken phrasing for her far more fancy-free, loose-limbed, and shambling songs. Nguyen sounds positively, happily tipsy on the old-timey bounce, finger clicks, and sandpapery soft-shoe shuffle on *We Brave Bee Stings and All* (Kill Rock Stars).

Yet Marshall's most indebted sib might be Emily Jane White, 27, whose *Dark Undercoat* (Double Negative) evokes the former's haunted *and* haunting, hollowed-out sensuality as well as her songwriting savvy and way with a hook. "Everybody's got a little hole in the middle / Everybody does a little dance with the devil," the Oakland singer-songwriter croons on her "Hole in the Middle," sliding around the curves of this verb or the other and letting her voice drift off into the meaningful silences between the words.

The surprise is that this intensely eerie, closely miked singer-songwriter also turns out to be one of the more deliberately political-minded. Of "Hole," she said recently while breaking from the recording her second album with Greg Ashley, "I originally wrote that in response to the war in Iraq when that first started. Yeah, it's about American imperialism."

And perhaps that's the key to why the music by this former member of an all-girl band, the Diamond Star Halos — much like those seemingly apolitical numbers by other singer-songwriters — has increasingly relevance today: White and other crooners are foregrounding the everyday loves as well as the overseas skirmishes in a way that transcends the desensitizing glut and so-called objectivity of news headlines, sound-bites, and bloggable blurbs — and acutely personalizes it all. Call it the resensitizing of pop.

"I've always believed that your personal experience is political," says White, echoing the first wave feminist tenets, "and everyone has a story to tell, about how they've lived their lives and what has happened to them, and the experiences they've gone through. Not that what I think I do is revolutionary or anything, but one positive thing about being a singer-songwriter is people have contacted me and said they've felt a strong sense of encouragement or inspiration, so I think putting myself out there says something." **(Kimberly Chun)**

Emily Jane White plays Aug. 22, 8 p.m., \$8, at the Uptown, 1928 Telegraph, Oakl. www.uptownnightclub.com

Love Songs

Local singer-songwriters come in praise of their faves



PHOTO BY BEOWULF SHEEHAN

► TYSON VOGEL OF TWO GALLANTS

- Hazy Loper (San Francisco)
- Ted The Block (Oakland)
- Michael Hurley (Northwest area)

Two Gallants play at 6:05 p.m., Sat/23, at Outside Lands' Presidio stage, Lindley Meadow.

► MICHAEL HILDE OF MOUNTAINHOOD

Locally I'm into David Enos. David is a filmmaker who also played keys in the Papercuts and did the art for their album. His songs are great, haunting, and unflinching.

Nicky Emmert from Mammatus plays solo acoustic as Misty Mountain. The songs are all superlong and unfold in slow motion. Incense [is] in his guitar. We've done a couple of shows together, the first was at the San Siern Holyoake and Wood Festival, May '07.

I also want to especially mention Jonathan Arthur from the All Night Sunshine band in Seattle. He's brilliant, and plays very, very rarely. As far as I know, the only two times have been with me when I go to Seattle. Maybe more. I hope more.

► MATT NATHANSON

- Brett Dennen. He is so good, and he's just beginning. He has decades of greatness ahead. It is inspiring. His phrasing makes me wish I had soul.
- Bill Foreman. Best songwriter I have known, period. I feel like he moves forward with every song. It is the most natural evolution I have seen. He has so many great ones. His stuff is hard to find, but it's worth every step. The full band version of "St. Louis" will change you.
- John Vanderslice. His songs sound like they were beamed in from Mars. His records are sonic perfection. He doesn't think like a normal person. His lyrics crush me.
- Steve Perry. Not really a singer-songwriter, I guess, but who doesn't wish they had written "Don't Stop Believing" or "Oh Sherrie"? And who doesn't love yellow, sleeveless, zebra-striped T-shirts?

Matt Nathanson plays at 7 p.m., Sat/23, on Outside Lands' Twin Peaks stage, Speedway Meadow.

CONTINUES ON PAGE 32 >>

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Math rock: "I feel like there are some corollations," says Vienna Teng of the similarities between programming and songwriting. "If you're being mindful of writing good code, you're definitely trying to design it in the most elegant way possible, and similarly songwriting is all about making the mechanics of a song work elegantly." | PHOTO BY ANDREW PAYNTER

From Silicon Valley to 'City Hall'

Haunted by Disney and dead pets, Vienna Teng finds inspiration in unexpected places

By Kimberly Chun
> kimberly@sfbg.com

WWLD: What would Lilith do? Described by besotted music writers as the love child of Frederic Chopin and Sarah McLachlan, the supple-voiced imaginary spawn of Paul Simon and Joni Mitchell, classically trained singer-songwriter Vienna Teng freely confesses she'd be nothing if not for Ms. *Fumbling Towards Ecstasy* and Tori Amos — staples from her college days spent immersed in computer science studies at Stanford. But what of the most shadowy love buried in the South Bay native's past? Walt. As in Disney. "I think I've always been influenced by Disney musicals," Teng says with some wry humor from Brooklyn, where she moved last year from San Francisco. "At least those from the *Little Mermaid* and *Aladdin* era. Yeah, I know it's not a cool thing."

Adam's fierce first love might not approve. But as the inspiration for the feminist-centered, oft-unplugged folk-rock fest known for giving the music of Amos and McLachlan a forum in the '90s, Lilith would undoubtedly delight in the sweet, subtly elegant mixture of classical melodicism and pop chart-friendly folk on the 29-year-old Taiwanese American vocalist's most recent CD, *Dreaming Through the Noise* (Zoe/Rounder).

Perhaps that early affinity for Disney's protean fairy tale characters allowed Teng to imagine leaving her software engineer job at Cisco Systems, Inc. and begin playing coffeehouses on downtown Mountain View's Castro Street seven years ago. Maybe that imaginative affinity led her to build the substantial following that fills venues

like the Independent and has purchased 60,000 copies of her first two albums (*Warm Strangers* [Rounder, 2004] and *Waking Hour* [Virt, 2002]), and made it easy for Teng to put herself in the shoes of, for instance, gay couples on the brink of marriage ("City Hall") and drowned victims of Hurricane Katrina ("Pontchartrain").

For Teng, music is way of fully grasping topics weighing on her mind, "a more gentle exploration than editorials or speeches": she aims to write songs she doesn't already hear out there. And next up for her forthcoming album is the challenge of crafting lyrics about global warming and suicide bombers. The latter is one number she hasn't been able to finish, she says: "The more I read about it and research it, I realize, gee, it's *really* hard to write about."

Still, the process of putting together her fourth full-length has been a refreshingly unrestrained experience. Teng and South Bay-bred coproducer Alex Wong assembled a chamber orchestra, tapping into Wong's classical percussion background, and recorded everywhere from New York City and Indiana to SF's Noe Valley Ministry and a spooky Victorian in the Mission District ("It was indeed haunted, but the owner explained it was just haunted by her old pets") — just to get that eerie feel for couple songs revolving around the past. "We pretty much indulged in every outlandish idea we've come up with," Teng says happily. "The joke is it's basically two Asian American kids from an overachiever culture making an album together." **SFBG**

Vienna Teng performs 3:25 p.m., Sun/24, at Outside Lands' Avenues stage, Polo Fields.

Love songs CONT>>

► BART DAVENPORT

- (1) Thom Moore (Nevada City)
- (2) Greg Moore (Nevada City)
- (3) Mia Doi Todd (Los Angeles)
- (4) Kelley Stoltz (SF)
- (5) Brian Glaze (Oakland)
- (6) Kacey Johansing (SF)
- (7) Jesse DeNatale (SF)
- (8) Mark Eitzel (SF)
- (9) Miranda Zeiger (SF)
- (10) Amy Blaustein (Berkeley)

Davenport plays 9:30 p.m., Sept. 19, Café Du Nord, 2174 Market St. www.cafedunord.com



► KIRA LYNN CAIN

My favorite singer-songwriters (who are not family members):

- Nico, circa *Desertshore* (Reprise, 1970), *The Marble Index* (Elektra, 1969), and *The End* (Island, 1974)
- Syd Barrett, circa *The Madcap Laughs* (Capitol, 1970) and *Barrett* (Capitol, 1970)
- Leonard Cohen

► GARRETT PIERCE

"In all honesty, I think SF has been struggling to find a new batch of singer-songwriters to latch onto. I thought Daniella of Snowblink was going to be the next voice of SF, but she just moved to Toronto.

Favorite local singer-songwriters: Peggy Honeywell, Joanna Newsome, and Sean Hayes.

Fave nonlocal singer-songwriters: Diane Cluck, Bon Iver, Tom Waits, Jolie Holland, M. Ward, Matt Bauer, Hayden, and Michael Hurley.

► SONNY SMITH

Welllll, Jonathan Richman is nothing new under the sun, but he's been one of my heroes for a long, long time.

Smith plays 7:30 p.m., Aug. 29, at the Make-Out Room, 3225 22nd St., SF. www.makeoutroom.com

► BRITTANY SHANE

My favorite local singer-songwriter: Stephanie Finch (Chuck Prophet's wife and keyboard player). I loved her band Go Go Market and their CD, *Hotel San Jose* (Evangeline, 2002)!

Other singer-songwriters I love: Kathleen Edwards, Liz Phair, Susanna Hoffs, Dido, Sheryl Crow, Fran Healy, and Josh Ritter.



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Niña De Fuego **14⁹⁸**
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sBACH **11⁹⁸**
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Chihuly at the de Young is an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

Organized by the Fine Arts Museums of San Francisco in cooperation with Dale Chihuly. Major patron funding for the exhibition and its programs is provided by the Koret Foundation. Sponsor support is provided by Dorothy and George Saxe, Target, the Winifred Johnson Clive Foundation, and the Ednah Root Foundation. Additional support is provided by Bombardier Aerospace Flexjet, The Barkley Fund, Imago Galleries, the Walla Walla Valley Wine Alliance, and Hilton San Francisco.

Dale Chihuly, Black Basket, 2008,
photo by Scott Mitchell Leen

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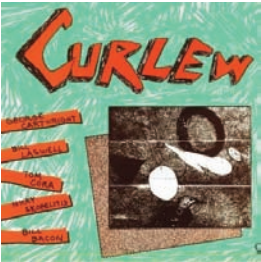
JANELLE MONÁE
Metropolis: The Chase Suite (Special Edition)

(Wondaland Arts Society/Bad Boy)

Poverty is the issue this election year — now that everyone is feeling the economic pinch, including veteran rock stars. Poverty and (ghetto) pathology are key benefactors of ascendant pop-rock goddess Janelle Monáe’s art, too. The Kansas-born artist’s much-buzzed *Metropolis: The Chase Suite* is a compelling, android-empathic electro-fantasia certain to be this fall’s major release. Sartorially splendid in black-and-white, Monáe and fellow Wondaland artists Deep Cotton are striving to establish the next new thang on the orchestral swirl of Afro-baroque. While zooming such distaff sympathizers as Talking Heads via the epic technobush of *Remain in Light*, she is sorting out how to salvage art from the dark shards of black American life in the devolving Rust Belt.

It’s unsurprising that among the forebears in Monáe’s freak-funk tradition, Josephine Baker (invoked on “Sincerely, Jane”) and that diminutive Hollyweird icon associated with Kansas, Judy Garland (see “Smile”), loom largest. However, it would foolish to limit Monáe’s widescreen vision to her sonic predecessors, even her early champions OutKast. A genuine artist and trailblazer, she must still overcome the pop scene’s “Cybertronic Purgatory” to turn that trail into the Milky Way. Back here on this beleaguered planet, let her beautifully psychefunk-adelic “Mr. President” become the anthem for the end stretch of the pathway to Pennsylvania Avenue. **(Kandia Crazy Horse)**

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CURLEW
1st Album + Live at CBGB 1980 (DMG/ARC)

This double CD presents a wild snapshot of rollicking early-’80s punk jazz at its best. Curlew, led by saxophonist George Cartwright, was one of the many period downtown New York City units merging free improvisation with minimalist funk and rock while adding a raw, aggressive, anything-goes sensibility that set them far apart from the beardy glibness of ’70s fusion music.

Taking cues from jazz legend Ornette Coleman’s various electric groups, this original quintet formation of Curlew stated catchy but twisted unison melodies before launching into rhythmically pulsing group improvisations showcasing outré solo statements by the frontline players. Late cellist Tom Cora’s smeared string sounds, Cartwright’s gnarled, chromatic post-bop lines, and guitarist Nicky Skopelitis’ metal ax shredding all come in and out of focus over the course of these whopping 30 tracks. But the real stars here are bassist Bill Laswell and drummer Bill Bacon — the two also worked concurrently in one of the many briefly-lived line-ups of avant-funk band Material — whose complex, busy interplay and pocket grooves continually drive this joyful noise. On the second disc, Coleman’s son Denardo replaces Bacon, and his charmingly shaky percussion technique ups the overall energy and chaos factor another notch. On these previously unissued live tracks Coleman’s free-jazz instincts send the group flying into more cacophonous territory than on the first disc’s succinct studio tracks — and the resulting barrage is pure rowdy experimental fun. **(Weasel Walter)**



IRMIN SCHMIDT AND KUMO
Axolotl Eyes (Spoon)

In many ways, sample-based electronic music is a democratizing force, allowing more people with less talent to buy fancy equipment and make records themselves. Such deviant manipulations of sound were once considered revolutionary, yet on *Axolotl Eyes*, British composer Jono Podmore, a.k.a. Kumo, and former Can keyboardist Irmin Schmidt prove they are still masters of the game they helped create.

As Kumo details in the liner notes, the album’s seven tracks were specifically created as studio fare, never meant to be performed live. The opener, “Kick on the Floods,” is composed of more than 100 two- and three-second samples Kumo lifted from 14 CDs he reviewed for a German magazine. The duo culled the rhythm section of the superbly convulsive “Raketenstadt” from a tape recording of an automobile assembly line made by a former Can roadie. Schmidt and Kumo effectively synthesize the disc’s more spastic elements to create a gentle but sinister trance, lulling listeners by delicately layering enchanting breakbeats, trumpet outbursts, traditional instrumentation, and atmospheric vocals. Still, as natural as the synthesis may sound, a menacing undertone occasionally pokes its head through the intricate sonic web. Perhaps the recording is just like the axolotl — the creepy Mexican salamander that can regenerate its own body parts, including its eyes and parts of the brain — uncanny, but nevertheless totally natural. **(Laura Mojonnier)**

DELICIOUS VINYL ALL-STARS RMXXOLOGY (Delicious Vinyl)

The idea for this stylistically varied remix project of Delicious Vinyl’s crates began last year with “Wild Thing: Peaches Extended RMX,” which perfectly updated the Tone Loc 1989 crossover hit and built from there, with various producers putting their spin on the SoCal label’s rich back catalog. Some are surprisingly good (Eminem’s remix of Masta Ace’s “Slaughterhouse” and Pink Enemy’s take on the Brand New Heavies’ “Never Stop”), while others are dismally disappointing (Hot Chip’s rework of the Pharcyde’s “Passin’ Me By” is an insult to this great song). But the one absolutely inspired standout is the Breakbot’s revision of “What Up Fatlip?” — the 2000 single by the former Pharcyde member — which appears in both vocal and instrumental versions on this 15-track collection. **(Billy Jam)**



Rock 'n' Roll Fantasy Camp

» **PREVIEW** Lots of people want to be rock stars, but life usually gets in the way, and one day they wake up as midlevel managers commuting from suburban Milwaukee. While Joe and Suzy Chief Purchasing Officer may not have fame and glory, they definitely have disposable income, and now they can buy their high school dreams for a day.

Since 1997, Rock 'n' Roll Fantasy Camp founder David Fishof has recruited bona fide rock stars from Roger Daltrey to Slash to act as counselors to wannabe musicians, helping them perfect their instruments and perform as a band at the end of the session. "It's almost like the television show where they do an extreme makeover on a house and they only have one week to do it," said former Megadeth bassist David Ellefson, laughing. He got involved during last year's 10th anniversary show in Las Vegas. "I find it's really a fun challenge. You basically get to accomplish in one day what most musicians take 20 years to do."

One day at the camp costs \$1,999. The five-day tour package fetches a cool \$9,999. Some think the cost is worth it. Vancouver surgeon-guitarist Bill McDonald, 56, will attend his fourth camp this summer. "In my line of work, it's a very high-stress profession, and the music allows me to escape that for a bit," he said. McDonald's tour goes from Phoenix to Los Angeles, with a stop here at the Fillmore where his wife and teenage children will watch him perform.

Fishof won't reveal how much counselors get paid, but insists that the enterprise, now his full-time job, is not particularly lucrative. "I do it more as a labor of love," he said, noting that he's looking into turning the camp into a reality show. "I love getting letters from people saying, 'You changed my life.' People call me and say, 'My husband doesn't have road rage anymore.'"

(Laura Mojonner)

ROCK 'N' ROLL FANTASY CAMP Opening for Extreme and King's X. Mon/25, Fillmore, 1805 Geary, SF. For details, call 1-888-762-2263 or go to www.rockandrollfantasycamp.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonner, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 20

ROCK/BLUES/HIP-HOP

Chinese Bookie, Songs for Moms, Squeaky Rice Parkside. 9pm, \$6-20. Benefit for Wiretap. **Disastroid, Big Blue Whale, Ninja Panther** Red Devil Lounge. 8pm, \$3. **Fabulous Thunderbirds** Yoshi's SF. 8 and 10pm, \$24. **Get Back Loretta, Man Without Way, Th' Moonlight Sexy, Bruises** Elbo Room. 9pm, \$7. **Craig Horton** Biscuits and Blues. 8 and 10pm, \$15. **Leilujh, Foreign Cinema** Annie's Social Club. 7pm, \$6. **Bob Log III, Scott H. Biram, Left Lane Cruiser** Bottom of the Hill. 9pm, \$12. **Murder of Lilies, Wyld Youth** 12 Galaxies. 9pm, \$10. **Goh Nakamura, Scrabbel, Michelle Amador** Café Du Nord. 8:30pm, \$10.

» **Orb of Confusion, Lozen, Kowloon Walled City** Hemlock Tavern. 9pm, \$6. **Photons, Sequencer, French Semester, Nobody Beats Hotel Utah** Saloon. 9pm, \$6. **Terry Savastano** Johnny Foley's. 9pm, free. **Uni and Her Ukulele, Fortress of Attitude, Gorgeous Amanda** Rockit Room. 8:30pm, \$6.

BAY AREA
"Redwood City Blues Jam" Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.
Via Media 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

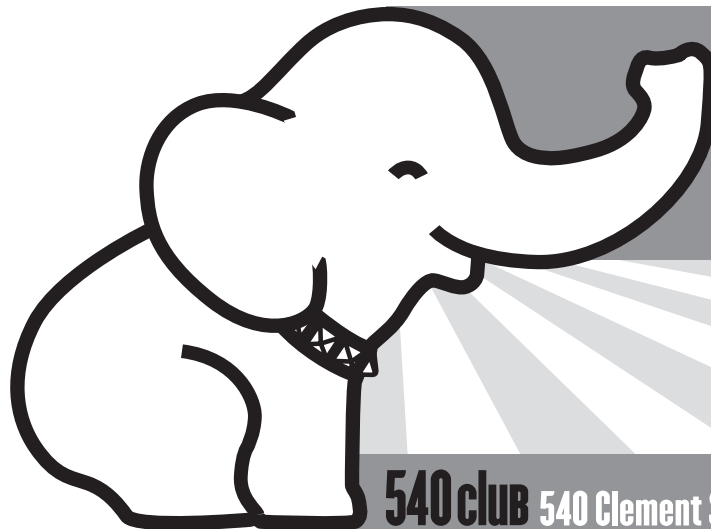
JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Gaucha, Mitch Marcus Session Amnesia. 8pm, free.
Gemini Soul Shanghai 1930. 7pm, free.
» **Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Dan Stanton Group Anna's Jazz Island. 8pm, \$8.
Latin Dub Stars Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

"Open Micro" Bollyhood Café, 3372 19th St.; 970-0362. 7:30pm, \$5.
CONTINUES ON PAGE 36 »



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| TUE. AUG 26 • 9PM DOORS MYSPACE PRESENTS OPIO (FEATURING SOULS OF MISCHIEF & HEROGLYPHICS) J.C. LEAGUE 610 THE STYLES, TEX FREE! FREE! FREE! | SUN. SEPT 7 • 8PM DOORS REBELUTION IRATION ALL AGES! \$17 ADV; \$20 DOOR |
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| MON. SEPT. 15 • 8PM DOORS 18+ W/ID PAUL WALL HONOR ROLL (TRAKADEMICS & MIKE BAKER THE BIKE MAKER) EVEASAGE \$12 ADV | WED. SEPT 17 • 9PM DOORS 18+ W/ID ANTHONY B ROOTZ UNDERGROUND YOUNG FYAH \$20 ADV; \$25 DOOR |
| THU AUG 21 9:30 MEAT FRI AUG 22 8PM DJ QUIK SAT AUG 23 9PM BOOTIE SUN AUG 24 8PM GORGEOUS FRANKSTEIN TUE AUG 26 8PM OPIO FRI AUG 29 9PM BEARRACUDA MAGNUM FRI SEP 05 10M CREAM SAT SEP 06 9PM NEW WAVE CITY SUN SEP 07 8PM REBELUTION THU SEP 11 9PM DIGABLE PLANETS FRI SEP 12 9PM BOHEMIAN CARNIVAL SAT SEP 13 9PM BOOTIE SUN SEP 14 8PM J'DAVEY MON SEP 15 8PM PAUL WALL WED SEP 17 8PM ANTHONY B FRI SEP 19 9PM HUBBA HUBBA REVUE SAT SEP 20 9PM SUPER EGO SUN SEP 21 8PM IMPERATIVE REACTION | |
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WED/20
FOLK/WORLD/COUNTRY
 CONT>>

Raphael Saadiq, Janelle Monae Bimbo's 365 Club. 7pm, \$22.

BAY AREA

"Balkan Folkdance" Ashkenaz. 7pm.

"Beckett's Musical Forum Open Mic" Beckett's. 10pm, free.

Carioca Yoshi's. 8pm, \$14; 10pm, \$10.

John Cruz Freight and Salvage Coffee House. 8pm, \$19.50.

Mucho Axé Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

La Verdad Shattuck Down Low. 8:30pm, \$5-10.

Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtzy pop, and go-go dancers.

Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.

Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

Coo-Yah Bruno's. 10pm-2am, free. Reggae dancehall riddims with DJs Rocker T, Daneekah, and Green B.

Flying Skulls Present Madrone Lounge. 9pm-2am, free. The Flying Skulls and their undead homies spin old school hip-hop, electro breaks, and original joints.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.

Little Baobab 3388 19th St; 643-3558. 10pm-2am, \$5. DJs Darkrum Washington and Walt Diggz spin salsa and reggaeton.

Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.

Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

Solid Gold Duplex. 10pm-2am, free. DJs Deedot, ShredONE, and guests spin '70s, '80s, '90s, and future soul.

Wednesday Sunset Sessions Americano Restaurant, Hotel Vitale, 8 Mission; 278-3700. 5-8pm, free. DJ Hokobo spins smooth tunes to

help you over hump day.

BAY AREA

Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

THURSDAY 21

ROCK/BLUES/HIP-HOP

Beachwood Sparks, A Decent Animal Bottom of the Hill. 9pm, \$15.

Candy Apple, Dilettantes, Stone Foxes Rickshaw Stop. 8pm, \$10.

Steve Dukes Simple Pleasures Café. 8pm, free.

Hooks, Off With Their Heads, Nothington Knockout. 10pm, \$7.

Jackpot, Two Sheds, Kings and Queens, Bark Hide and Horn Café Du Nord. 9pm, \$10. **Lonelyhearts, Old-Fashioned Way, We Is**

Shore Dedicated Hemlock Tavern. 9pm, \$7. **Bill Magee** Biscuits and Blues. 8 and 10pm, \$15.

Man/Miracle, Some Ghosts, Arcadio Amnesia. 9pm, \$8.

Oranger, Pidgeon, Brian Glaze and the Night Shift, Lucky Jesus 12 Galaxies. 9pm, \$8.

Saints of Ruin, Castles in Spain, Lurid Bliss, Marrow Red Devil Lounge. 8pm, \$8. "SF Sirens Gothfest."

Shirelles Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$42.50. Also Fri/22 and Sun/24.

Slippery Slope, All My Pretty Ones Eagle Tavern. 9pm.

Turbo Negra, Boy Found Floating Parkside. 9pm, \$6.

BAY AREA

Butterscotch, Soulati, Infinite, Syzygy, Eachbox, Monkstilo, Constant Change, Cornbread, Tim Barsky, Maximillion La Peña

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BETWEEN THE BURIED AND ME
 SEPTEMBER 21

THE HIVES
EAGLES OF DEATH METAL
 SEPTEMBER 23

BOOTSY COLLINS
 "A TRIBUTE TO JAMES BROWN"
 SEPTEMBER 24

RANCID
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 SEPTEMBER 27



LIVE SHOWS CALENDAR

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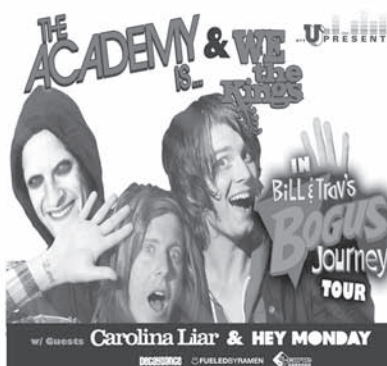
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 SEPTEMBER 12



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Cultural Center. 8pm, \$8. "Speak the Music."
Catactacts Ashkenaz. 9:30pm, \$10.
Mitch Stein and His Allstar Band Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$10.

JAZZ/NEW MUSIC

Donald Bailey, Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Belinda Blair Café Claude. 7:30pm, free.
Benjamin Bracken, Jackson Emmer Luggage Store Gallery. 8pm, \$6-10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Marcus Shelby Trio Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgtf.org. 12:30pm, free.
Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.
Steve Lucky and the Rhumba Bums, Carmen Getit Top of the Mark. 7:30pm, \$10.

Weslia Whitfield, Mike Greensill Trio Yoshi's SF. 8pm, \$20; 10pm, \$10.

BAY AREA

Amendola vs. Blades Downtown Berkeley BART Plaza, Shattuck at Center, Berk; www.downtownberkeleymusicfest.org. Noon, free.
Divasonic, Dietsnaks Jupiter. 8pm, free.
Mal Sharpe's Big Money in Jazz Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Backyard Party Boys Atlas Café. 8pm, free.
A.A. Bondy, Calico Horse Hotel Utah Saloon. 9pm, \$10.
Nicole McRory Johnny Foley's. 9pm, free.
David Olney, Sergio Webb, Buddy Zapata Slim's. 8pm, \$17.
"Open Mic at Rockit" Rockit Room.

Joshua Radin, Erin McCarley, Hana Pestle Fillmore. 8pm, \$20.

Steel Pulse Independent. 9pm, \$30.
Yacouba and the Dogon Lights Little Baobab, 3388 19th St; 643-3558. 9:30pm, \$5.

BAY AREA

Courtney Nicole Trio Beckett's. 10pm, free.
Crooked Roads Bobby G's Pizzeria, 2072 University, Berk; (510) 665-8866. 8:30pm, free.

John Cruz Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$17.

Alasdair Fraser, Natalie Haas, Martin Hayes, Dennis Cahill, Bruce Molisky Roda Theatre, 2015 Addison, Berk; (510) 548-1761. 8pm, \$23.50. "Freight Fiddle Summit."

Habib Koité and Bamada Yoshi's. 8 and 10pm, \$24.

Mucho Axé 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 8pm, \$5.

DANCE CLUBS

Adaptor Annie's Social Club. 9pm-2am. DJs Eprom, Alxnder, and Robb Green remind you that he who survives, wins.

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus a live set by the Stilo Rasta Band.

Compression Temple, 540 Howard; www.templef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Guilty Pleasures Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am. Electro and eclectic beats with Dirlitari and guests.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

1002 Nights Bollywood Café, 3372 19th St;

970-0362. 10pm-2am, \$5. DJ Cheb i Sabbah spins danceable world music tracks.

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Popsene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Rock Candy Stud. 9pm-2am, \$5. Lucy Lipps and ReXick bring you electro, punk, pop, new-rave, indie, goth, Britpop, and dance grooves, plus makeovers, live performances, and plenty of candy, Sugar.

Topa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

Track Suits and Kangols Madrone Lounge. 9pm-2am, free. DJs Lady Fingaz, Cikee, and That Girl bring you body-rockin' b-boy classics from the '80s and '90s. To quote Andre Nickatina: "I'm on Fillmore in my white velour suit / In my new Kangol and my Wu Tang

CONTINUES ON PAGE 38 >>

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THURS/21 DANCE CLUBS

CONT>>

boots."

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

» **Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.

Rock a Hula Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.

FRIDAY 22

ROCK/BLUES/HIP-HOP

Chris Cain Biscuits and Blues. 8 and 10pm, \$20.

» **Coast, Big, Round** Make-Out Room. 7:30pm, \$7.

Cobra Skulls, Olehole, New Trust, Gunner Parkside. 9pm, \$7.

Danger Deluxxe, Garrison Family, Redivider, Joey Mousepad Red Devil Lounge. 8pm, \$10.

Dragon Daughter, Back 40 El Rio. 9pm, \$5.

Far From Finished, Uptones, Longway, Noise Attack Bottom of the Hill. 9pm, \$12.

Golden Gods, Mos Generator, Sunday Night Blackout Annie's Social Club. 9pm, \$8.

Peer Pressure Johnny Foley's. 9pm, free.

» **Rademacher, Better Than Aliens, French** Miami Hemlock Tavern. 9:30pm, \$7.

» **Radiohead, Manu Chao, Steel Pulse,**

Lyrics Born, Black Keys, Dynamites,

Beck, Black Mountain, Cold War Kids, Carney Golden Gate Park, Stanyan and Fulton, SF; www.sfoutsidelands.com. 5pm, \$85. "Outside Lands Festival."

Jocelyn Ryder, Oona Garthwaite, Loopstation, Full On Flyhead Broadway Studios. 8pm, \$15.

» **Shirelles** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$42.50. Also Sun/24.

Skinlyn Singers, Ball Point Birds, Lebo, Big Light, Nicki Bluhm and the Gramblers 12 Galaxies. 9pm, \$15.

BAY AREA

» **Devastator, Scarecrow, Psychosomatic, Virulent Death, Pillager** 924 Gilman. 8pm, \$5.

» **Impaled, Cattle Decapitation, Phobia, Malignancy, Illogacist, Maruta** Metro Operahouse, 630 Third St, Oakl; (510) 763-1146. 9:30pm, \$10.

» **Martin Luther** Yoshi's. 8pm, \$20; 10pm, \$14.

Mundaze Beckett's, 10pm, free.

» **Andre Nickatina** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, \$25.

Emily Jane White, Dreamdate, Splinters Uptown. 9pm, \$8.

Wild Child Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$20.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

» **Dick Fregulia's Stringalong Trio** Café Claude. 7:30pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.

» **"MOUTH!"** Royce Gallery, 2901 Mariposa; 861-EARS. 8pm, \$10.

Savanna Jazz Trio Savanna Jazz. 8pm, \$5.

Tango No. 9 Red Poppy Art House. 9pm, \$12-15.

BAY AREA

» **Beep Trio** Jupiter. 5pm, free.

Dee Spencer's Jook Joint Jazz Anna's Jazz Island. 8pm, \$14.

Joe Warner Trio Jazzschool. 8pm, \$10.

» **Maya Kronfeld Trio** Downtown. 10pm, free.

Nell Robinson and Red Level Downtown Berkeley BART Plaza, Shattuck at Center, Berk; www.downtownberkeleymusicfest.org. Noon, free.

Steven Emerson Band Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

Robin Galante Simple Pleasures Café. 8pm, free.

» **Habib Koité and Bamada** Yoshi's SF. 8 and 10pm, \$26. Also Sat/23.

Jeff Rolka, Two Sticks, Adrian Bourgeois, Jake Morgan Hotel Utah Saloon. 9pm, \$8.

CONTINUES ON PAGE 40 >>



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Nada

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DJ SOMEBODY SOMEDAY 10PM

THU 8/21 **DX THE FUNKY GRANDPAW** 10PM

FRI 8/22 **KNIGHTS OF THE ROUND TABLE** 10PM

SAT 8/23 **DJ DIRTY LAUNDRY & DJ PHANTOM TASTE** 10PM

SUN 8/24 **DJ BEEJ** 8PM
& KARAOKE W/ KEN 10PM

MON 8/25 **DJ HOLIDAY BY MISTAKE** 10PM

TUE 8/26 **ALCOHOLocaust**
W/ DJ WHATSHISUCK
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WED 8/27 **DJ MOSES** 10PM

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SU **UGLY**
W/ DJ ROOSTER

M **Space is the Place**
w/DJ Mikey - 60's Psych/Garage Rock

T **BLACK TUESDAYS**
W/ THE FIEND

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FRI/22
FOLK/WORLD/COUNTRY
CONT>>

Waybacks, Larkin Gayl! Great American Music Hall. 8pm, \$20.

BAY AREA

Bluestate Band Bobby G's Pizzeria, 2072 University, Berk; (510) 665-8866. 8:30pm, free.
Steve Forbert Freight and Salvage Coffee House. 8pm, \$20.50.
Alejandra Guzman Oakland Arena, 7000 Coliseum Way, Oakl; 421-TIXS. 7pm, \$47.25-108.
Macka B Ashkenaz. 9:30pm, \$12-15.
Native Elements Shattuck Down Low. 9pm, \$10.

DANCE CLUBS

Activate Lookout, 3600 16th St; www.lookout.com. 9pm, \$3. DJ and producer Jamie J. Sanchez spins at this weekly, while the male go-go crew Demigods bump and grind.
Baxtalo Drom Amnesia. 9pm-2am, \$6-10. Balkan, bhangra, punk, Latin, and Gypsy jams with live performances and bellydancing.
Bruno's 10pm-2am, \$10. DJs Headnodic and Ian D spin hip-hop, funk, and dance grooves.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty with special guest Blake Miller of Moving Units.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
The Crossover Club Six. 9pm-3am, \$10. Beat Junkie Edition with DJs J. Roc, Shortkut, Strategy, Junot, Mr. E, Sake One,

and Laylo.
DJ Cat's Pussy Party Supperclub. 10pm, \$10. Hey, it's a pun, get it? She's DJ Cat, and she's having a "pussy party." There's a party in her pants, and she wants y'all to come.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
442 Fridays Madrone Lounge. 9pm-2am, \$5. DJs Unagi and Animal get it growlin' like a souped-up Oldsmobile 442.
Hot Pants Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Paris Dakar International Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$5. Reggae, dancehall, hip-hop, soul, and R&B with DJ Marco.
TITS Transfer. 10pm-2am, \$4. Parker Day brings you this dirty, dirty club with drag performances, go-go dancers, and DJs Baron Von Luxxury, Chelsea Starr, and Lady Meat.
Your Latest Crush House of Shields. 9pm-2am, \$4. Indie pop dance party with hot girls in cool skirts with absolutely perfect hair.

BAY AREA
Smoke and Rock Luka's Taproom and Lounge. 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$10. DJs Rocker T and Smoke One freshen up the joint with reggae, dancehall, and hip-hop.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul,

new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 23

ROCK/BLUES/HIP-HOP

Birds and Batteries, Ian Fays, Mist and Mast Bottom of the Hill. 10pm, \$10.
Boss Martians, Go-Going-Gone Girls Hemlock Tavern. 9:30pm, \$7.
Brownly Loco, Konsense, Yome 2 A's, Meno, La Bahia, Sickheadz, Estragos Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. 6pm, \$5. "Latina-Chicano Hip-Hop Summit."
California Honeydrops, Kally Price Band Amnesia. 9pm, \$8-10.
Cocktail Monkeys Johnny Foley's. 9pm, free.
Edwin McCain Trio, Heather Combs, Meghan Coffee Café Du Nord. 9:30pm, \$24.



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WORLD BURNS TO DEATH
IRON LUNG
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DOORS 8PM COVER \$10

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MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
NO COVER

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TUESDAY AUGUST 26TH
DRUNKEN MONKEY
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8/28 THE CORRUPTORS,
BLACK MOON RITUAL
8/29 BROCAS HELM. HELLHUNTER
8/30 ANAL CUNT, ANAL BLAST
8/31 KARAOKE GOES TO THE MOVIES
9/6 LEISURE
9/12 THE LOVE ME NOT, THE LAUNDRONAUTS
9/26 SLOWFINGER, 4 YEAR BENDER

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AFTER-PARTY
MICHAEL FRANTI &
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SATURDAY, SEPTEMBER 13TH, 9PM,
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THU 8/21 10PM \$6
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URBAN HIGH SOCIETY,
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SUN 8/24 9PM \$6
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MON 8/25 9PM \$5
\$2 DRINK SPECIALS
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TUE 8/26 9PM/\$7
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BRAX
FEAT. **PAULO PRESOTTO**

WED 8/27 10PM \$5
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CLUB SHUTTER
WITH **DJS OMAR,
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UPCOMING
THU 8/28 AFROLICIOUS
FRI 8/29 COLOMBIA!
SAT 8/30 WEEDEATER/ BLACK COBRA
SUN 8/31 DUB MISSION 12TH ANNIVERSARY:
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THUR 8/21 9PM \$7
THE LONELYHEARTS
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WE IS SHORE DEDICATED

FRI 8/22 9:30PM \$7
RADEMACHER
BETTER THAN ALIENS
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SAT 8/23 9:30PM \$7
BOSS MARTIANS
GO-GOING-GONE GIRLS

SUN 8/24 9PM FREE
DJ VANILLA GORILLA

MON 8/25 10PM FREE
PUNK ROCK SIDESHOW
W/DJ TRAGIC & DUCHESS OF HAZARD

TUES 8/26 9PM \$6
NIHLOTEP
VIETUS MORTUUS
ENT

WED 8/27 9PM \$5
SYSTEM & STATION
I'VE RUINED YOU OVER THE YEARS

THU 8/28 9PM \$7
THE DRONES (AUSTRALIA)
THE HOLY KISS

FRI 8/29 9:30PM \$7
MAMMATUS
HOT LUNCH
GLITTER WIZARD

SAT 8/30 7PM \$7
BLACK MAYONNAISE
HANS GRUSEL'S KRANKENKABINET
OCCASIONAL DETROIT
AAARTFSTTE (AUSTIN)
OTH

SUN 8/31 9PM \$6
ROYCE HAVEN
LEIGH GREGORY & MEMORY'S MYSTIC BAND
LES SYLPHIDES

MON 9/1 6PM \$10
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OBITUARY

Car Payment, a constant presence as long as we can remember, finally passed. Car Payment was always there for us, in good times and not so good times.

Car Payment is preceded by boy bands, pay phones and pegged pants.

Car Payment is survived by the hourly car-sharing service named Zipcar.

In lieu of flowers, please visit zipcar.com/websf.

880 South, Holdup, Aviar, Retrograde Revolution Broadway Studios. 8pm, \$15. Freeman Hotel Utah Saloon. 9pm, \$8. Garage a Trois Independent. 10pm, \$25. Jackie Payne and Steve Edmonson Band Biscuits and Blues. 8 and 10pm, \$20.

» **Legendary Hieroglyphics 2, Bayliens, Flavethowers, Urban High Society, Flossafee, True Justice** Elbo Room. 10pm, \$20. Phantom Float, Red Tyger Church, Pets Parkside. 3pm, free.

» **Pocco Perro Locos, Skeleton Television, Girls with Guns, Mystic Knights of the Cobra** El Rio. 9pm, \$7.

Pop Rocks Red Devil Lounge. 9pm, \$10. Raptured, Mental Hygiene, Silence Is Safety Beale Street Bar and Grill, 133 Beale; 543-1961. 9pm, \$5.

Ryan Adams and the Cardinals Fillmore. 10pm, \$37.50.

Sagaval, Los Valenberg, Gryme, Think 13 Rockit Room. 9pm, \$7.

» **Spiral Stairs, Still Flyin', Kelley Stoltz, Hank IV, Muslims, Blank Stares, Si, Claro, Big Drums** 12 Galaxies. 6pm, \$15. "Parkerpalooza V."

» **Swingin' Utters, La Plebe, Lowdowns** Parkside. 9pm, \$15.

» **Tom Petty and the Heartbreakers, Ben Harper and the Innocent Criminals, Steve Winwood, Thriving Ivory, Coup, Goapele, Lupe Fiasco, Primus, Liars, Walkmen, Devendra Banhart, M. Ward, Regina Spektor, Cake, Kaki King** Golden Gate Park, Stanyan and Fulton, SF; www.sfoutsidelands.com. 1pm, \$85. "Outside Lands Festival."

» **World Burns to Death, Iron Lung, Desolation, Needles** Annie's Social Club. 9pm, \$10.

Zeromind, Flametal, Insolence Slim's. 8pm, \$15.

BAY AREA
David Matthews Soultet with Tony Lindsay
Downtown. 8pm, free.

» **GZA/Genius** Phoenix Theater, 201 Washington, Petaluma; (707) 762-3565. 8pm, \$25.

Hot Toddlies, Mumlers, Soft White Sixties Uptown. 9pm, \$8.

O-Shen Beckett's. 10pm, free.

Kenny "Blue" Ray Bobby G's Pizzeria, 2072 University, Berk; (510) 665-8866. 8:30pm, free.

Tiger Club Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$16.

» **Toys That Kill, Off with Their Heads, Nothington, Cobra Skulls, Manville** 924 Gilman. 8pm, \$5.

JAZZ/NEW MUSIC

Barry Finnerty Group Savanna Jazz. 7:30pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

Mad and Eddie Duran Trio Café Claude. 7:30pm, free.

» **Planet Loop** Green Earth Café, 1722 Taraval; 504-7278. 6pm, free.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Beep with Michael Coleman Albatross Pub. 9:30pm, \$3.

Curtis Bumpy Jupiter. 8pm, free.

C.V. Dub Jupiter. 5pm, free.

» **Junius Courtney Big Band, Denise Perrier** Central Berkeley Public Library, 2090 Kittredge, Berk; (510) 981-6100. 8pm, free.

Lady Bianca Blues Anna's Jazz Island. 8pm, \$14.

» **Malachi Whitson Trio** Jazzschool. 8pm, \$10.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

Jesus Diaz Bollyhood Café, 3372 19th St.; 970-0362. 10pm, \$5.

» **Habib Koité and Bamada** Yoshi's SF. 8 and 10pm, \$26.

Tom Rigney and Flambeau Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 12:30pm, free.

» **Waifs, Krystle Warren** Great American Music Hall. 9pm, \$25. Also Sun/24.

BAY AREA

Bab Ken and the Afro-Groove Connexion Ashkenaz. 9:30pm, \$12-15.

Dan and Dale Zola's "Great Night of Soul Poetry" Freight and Salvage Coffee House. 8pm, \$21.50.

CONTINUES ON PAGE 42 »

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3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS

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RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM \$2
ELISA'S ACOUSTIC SHOWCASE 7PM

TUE 8/26 **EFET, THE PROVISIONALS, THE LAURENTIDE ICE SHEET, SWEATY SWEATERS** (INDIEROCK) 8PM NO \$



ALASDAIR FRASER

20th Annual Fiddle Summit

» PREVIEW How do you tell a fiddle from a violin? No one cries when they spill beer on a fiddle. From Ireland to Scotland to Appalachia, the hearty fiddle followed the common folk wherever they settled. In pubs and on back porches, fiddle tunes trickled down through generations, learned by ear from fathers or friends. Styles evolved within the regional confines of community, variously emphasizing and echoing chosen parts of the homeland's repertoire.

The 20th Annual Fiddle Summit reunites three fiddle masters from different styles under one roof: Alasdair Fraser, a Scottish fiddler, his bow heavy, his sound as thick and peaty as his brogue; Martin Hayes, an Irish fiddler with a high-lonesome, lilting style, his tempo wistfully stretched and yearning; and Bruce Molsky, an Appalachian fiddler, his sound percussively bright and bouncing, his melodies drawn chordally across multiple strings. Though each will showcase his own style for a set, the three end the show together, embracing the commonalities of their instrument and the debt each mode owes to the others.

As the opening night act for the Downtown Berkeley Music Festival, the Fiddle Summit is but one course in a brilliant banquet of sound. That morning, organist Will Blades and drummer Scott Amendola's dueling solos will offer a gratis mind-blowing at high noon on the Downtown Berkeley BART Plaza on Shattuck at Center. On Sunday, Chad Manning plays what the fiddle summit forgot: a set of bluegrass, Texas-style, and swing fiddling at Jupiter (2181 Shattuck), where you can try for yourself to tell a fiddle from a violin. (Ian Ferguson)

20TH ANNUAL FIDDLE SUMMIT AT THE DOWNTOWN BERKELEY MUSIC

FESTIVAL Thurs/21, 8 p.m., \$22.50. Roda Theatre, 2015 Addison, Berk.

(510) 548-1761, www.downtownberkeleymusicfest.org

Festival continues through Sun/24, see Web site for details.

SAT/23 FOLK/WORLD/COUNTRY CONT»

Maria Muldaur and the Free Radicals, Holly Near, Linda Tillery Yoshi's. 8 and 10pm, \$22. Also Sun/24.

Mucho Axé Marin Brewing Company, 1809 Larkspur Landing, Larkspur; 461-8677. 1pm, free.

Wake the Dead, Dan and Dale Zola's "A Taste of Soul Poetry," Pork Pies Berkeley Farmer's Market, Center at Martin Luther King, Jr. Way, Berk; (510) 548-3333. 10am, free.

DANCE CLUBS

Bruno's 10pm-2am, \$10. DJs Gordo Cabeza and Daymitreus spin hip-hop, funk, and dance grooves.

Steve Bug Mighty. 10pm, \$15. Germany's premier purveyor of minimal dance grooves brings the tech house meisterjams. **Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'. **Funkcozy** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-

house with Jonathon Beech, Sinukus, and Tim McCormack.

Grind Cat Club. 10pm, \$15. Progressive electro tribal music.

Paris Dakar International Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$5. Reggae, dancehall, hip-hop, soul, and R&B with DJ Sogui.

Pop Roxx DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.

Rebel Girl Rickshaw Stop. 10pm-2am, \$7.

An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals.

Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Surfer Saturdays Lookout, 3600 16th St; www.lookout.com. Homo hotties in board shorts and flip-flops surf the dance floor. Shaka brah!

Surya Dub Club Six. 9pm-3am, \$10. DJs Rupture, Dave Q, I-vier, Coop D'Ville, and Miss Haze bring you all the sounds of Dread Bass culture, while Lazer Sword and Monkeytek guest in the Sub Hz Den.

Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

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9/6 @ Streetlight Records, San Jose
9/13 @ Lee's Comics, Mountain View
9/20 @ Aquarius Records, SF

For more details,
call (650) 941-2500
or go to kfjc.org

☛ **Trannyshack Kiss-Off Party** Regency Center, 1290 Sutter; www.trannyshack.com. 10pm-4am, \$45. Heklina, Justin Bond, Lady Bunny, Ana Matronic, and Lady Miss Kier kiss the whole made-up, be-wigged, high-heeled SF institution good-bye!

Uptempo's How We Keep It Madrone Lounge. 9pm-2am, \$5. Uptempo hip-hop, electronic, and disco beats with DJs Kero One and King Most.

BAY AREA

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Shattuck Down Low 9pm-2am, \$5. DJs B. Cause and Platur spin hip-hop, mash-ups, reggae, dancehall, and soul.

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 24

ROCK/BLUES/HIP-HOP

Foxtails Brigade, Kenneth Pattengale, Patrick Ferris Hotel Utah Saloon. 9pm, \$8.

☛ **Gorgeous Frankenstein**, **Bella Morte**, **Car Bomb**, **Stellar Corpses** DNA Lounge. 9pm, \$25.

☛ **Jack Johnson**, **Rodrigo y Gabriela**, **Sharon Jones and the Dap Kings**, **Toots and the Maytals**, **Wilco**, **Stars**, **Broken Social Scene**, **Los Amigos Invisibles**, **Vienna Teng**, **Widespread Panic**, **Drive-By Truckers**, **Mother Hips**, **Mighty Underdogs**, **Nicole Atkins and the Sea** Golden Gate Park, Stanyan and Fulton, SF; www.sfoutsidelands.com. 1pm, \$85. "Outside Lands Festival."

Nothington, **Toys That Kill**, **Underground Railroad** to Candyland, **Whiskey Sunday**, **Blond Ambition**, **Yankee Kamikaze** Parkside. 6pm, free.

☛ **Shirelles** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$42.50.

☛ **Tartufi**, **Trainwreck Riders**, **Emily Jane White**, **Low Red Land**, **Rademacher**, **Silian Rail**, **Maus Haus**, **French Miami**, **Dame Satan**, **Harbours**, **Man/Miracle**, **Settler** Treat btwn 17th and 18th Sts; www.myspace.com/rock-makefestival. 11am-6pm, free. "Rock Make Street Festival."

BAY AREA

eBlues Bobby G's Pizzeria, 2072 University, Berk; (510) 665-8866. 8:30pm, free.

Jeb Brady Band 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

"Sexy Sunday with Krickie and Friends" Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, free.

JAZZ/NEW MUSIC

"Jacqui Naylor's Birthday Celebration" Yoshi's SF. 2pm, \$5-18; 7pm, \$18.

Michael Jones, **Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.

Randy Craig Trio Bollyhood Café, 3372 19th St.; 970-0362. 11am, \$2.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

☛ **Karl Tingwald Quintet** Jazzschool. 4:30pm, \$10.

Natalie Cressman and Friends Jazzschool. 8pm, \$10.

Pete Yellin Quartet Anna's Jazz Island. 8pm, \$12.

Royal Jazz Society Orchestra Ashkenaz. 5pm, \$20.

FOLK/WORLD/COUNTRY

Keep Sweet, **Marabelle Phoenix** Parkside. 5pm, free.

☛ **Jeffrey Luck Lucas**, **Facts About Funerals**, **Bob Frank and John Murry**, **Silver Darling** Café Du Nord. 8pm, \$10.

Nicole McRory Johnny Foley's. 9pm, free.

Nicola Brainwash Café, 1122 Folsom; 255-4866. 7pm, free.

☛ **Waifs**, **Krystle Warren** Great American Music Hall. 8pm, \$25.

Wayside State, **Bob Harp**, **Fred Odell**, **Ian Shaul** Make-Out Room. 8pm, \$7.

☛ **Yaelisa and her Caminos Flamencos** Project Artaud Theater, 450 Florida; 863-9834. 7pm, \$25.

BAY AREA

Benyaro Beckett's. 10pm, free.

Chad Manning and Friends Jupiter. 5pm, free.

Michael Klapholz Town Center, 100 Corte Madera Town Center, Corte Madera; 924-2961. 2-4pm, free.

Pete Madsen Jupiter. 5pm, free.

Maria Muldaur and the Free Radicals, **Holly Near**, **Linda Tillery** Yoshi's. 2pm, \$5-18; 7pm, \$22.

Alex Pfeifer-Rosenblum La Peña Cultural Center. 8pm, \$10-12.

"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

"WCS Songwriter Competition Grand Finals" Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

Club Havana Jelly's. 4pm, \$10. Live salsa by Candela plus DJ Luis Median and great Cuban BBQ.

Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.

☛ **Dub Mission** Elbo Room. 9pm-2am, \$6. Dub, roots, and classic dancehall with DJs Sep, Ludichris, and Sun.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

☛ **Jock** Lookout, 3600 16th St; www.look-out.com. 9pm, free. DJs Joseph Lee and Pornstar get your balls bouncing to raise cash for LGBT sports.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm, \$8. Live salsa by Rumbache, plus free BBQ and dance lessons.

Subculture Madrone Lounge. 8pm-midnight, free. DJ Al G spins rare grooves and underground downtempo.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA

Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.

King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One, Mpenzi, and Juan Love play reggae, dancehall, roots, and lovers' rock.

Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 25

ROCK/BLUES/HIP-HOP

Extreme, **Kings X**, **Rock N Roll Fantasy Camp** Fillmore. 6:30pm, \$35.

☛ **Slickthastunna with the Pessimist**, **TOFU**, **Super Ego**, **Go Like This** Bottom of the Hill. 9pm, \$8.

Super Adventure Club, **Weather Pending** Elbo Room. 9pm, \$5.

JAZZ/NEW MUSIC

Jazztronauts Yoshi's SF. 8 and 10pm, \$5.

BAY AREA

Ed Reed Yoshi's. 8pm, \$14; 10pm, \$10.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.

Damir Johnny Foley's. 9pm, free.

"Elisa's Acoustic Showcase" El Rio. 7pm.

"Open Mic with J.J. Schultz" Hotel Utah Saloon. 7:30pm, free.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

"Traditional Irish Music Session" Starry Plough. 9pm, free.

DANCE CLUBS

☛ **Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.

☛ **Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.

Death Guild Glas Kat. 9:30pm-2:30am, \$3-5.

Children of the Twilight Guild present this dark dance club.

Dirty Needles Make-Out Room. 10pm-2am.

Punk, soul, new wave, dub, blues, and reggae with DJ E-Wreck. I know it's a pun on record needles, but this is probably the worst club name ever.

Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!

High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

☛ **Punk Rock Sideshow** Hemlock Tavern.

10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

BAY AREA

☛ **Hubba Hubba** Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueeters, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.

Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.

Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 26

ROCK/BLUES/HIP-HOP

Bilal Yoshi's SF. 8 and 10pm, \$28.

Rocco Deluca, **Pawnshop Kings**, **Greg Dale** Hotel Utah Saloon. 8pm, \$12.

CONTINUES ON PAGE 44 >>



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+ SPECIAL GUESTS

6PM TILL MIDNIGHT

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TUES/26 ROCK/BLUES/HIP-HOP

CONT>>

Efft, Provisionals, Laurentide Ice Sheet, Sweaty Sweaters El Rio. 8pm, free.

French Miami, Two Left Feet, These United States Bottom of the Hill. 9pm, \$8.

Neil Halstead, Miranda Lee Richards Café Du Nord. 8pm, \$12.

Ice Cube Fillmore. 8pm, \$46.50.

Sondre Lerche, Sylvie Lewis Great American Music Hall. 8pm, 21.

Nihloteq, Vietus Mortuus, Ent Hemlock Tavern. 9pm, \$6.

Shotgun Wedding Hip-Hop Symphony Bruno's. 10pm, \$10.

Joe Louis Walker Biscuits and Blues. 8 and 10pm, \$20.

JAZZ/NEW MUSIC

Stanley Clarke, Marcus Miller, Victor Wooten Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$39.50. "SMV: The Thunder!"

Gino Napoli Simple Pleasures Café. 8pm, free.

Ricardo Scales Top of the Mark. 7pm, \$5.

Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.

Vince Lateano Trio and Jam Session Savanna Jazz. 8pm, \$5.

BAY AREA

Hotsy Totsy Hillbilly Jazzbos Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.

"Jazzschool Tuesdays" Jupiter. 8pm, free.

John Santos Sextet and Friends Yoshi's. 8pm, \$16.

LeBoeuf Bros. Quartet Jazzschool. 8pm, \$10-15.

"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Brax Elbo Room. 9pm, \$7.

Karina Denike, Lily Taylor Climate Theater, 285 Ninth; 263-0830. 8pm, \$7-15.

Jesus Diaz Latin Jazz Ensemble Bollyhood Café, 3372 19th St.; 970-0362. 8:30pm.

Nicole McRory Johnny Foley's. 9pm, free.

Joe Purdy, Meiko, Jay Nash, Chris Seefried Red Devil Lounge. 8pm, \$10.

BAY AREA

Andrew Carrier and the Zydeco-Cajun Allstars Ashkenaz. 8:30pm, \$10.

"Open Mic" Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, free.

"Open Mic with Joan Pez and Girl George"

Starry Plough. 7:30pm, free.

Livingston Taylor Freight and Salvage Coffee House. 8pm, \$23.50.

DANCE CLUBS

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

Drunken Monkey Annie's Social Club. 9pm-2am, free. Hard-rockin', head-shockin', drink hawkin' good times.

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.


BAY AREA

Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.

The O.Z. Uptown. 9pm-2am, \$2. The Oakland Zoo Krew brings you DJ Aspect, Destruments, I.M.C., and art by Ari Evan Gold.

Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freak-beat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**

SAN FRANCISCO
1330 Fillmore Street
San Francisco, California
94115



Yoshi's
jazz club and japanese restaurant
Sunday kids matinees are back! All kids \$5! Parents \$18

OAKLAND
510 Embarcadero West
Oakland, California
94607

Y O S H I S . C O M

| | |
|--|--|
| <p>tonight! Wed, August 20 THE FABULOUS THUNDERBIRDS</p> <p>tomorrow! Thurs, August 21 WESLA WHITFIELD WITH THE MIKE GREENSILL TRIO</p> <p>this weekend! Fri, Sat, August 22, 23 from Mali HABIB KOITÉ & BAMADA</p> <p>this weekend! Sun, August 24 JACQUI NAYLOR'S BIRTHDAY CELEBRATION</p> <p>next week! Mon, August 25 THE JAZZTRONAUTS</p> <p>Tues, Wed, Thurs, August 26, 27, 28 BILAL with Robert Glasper Chris "Daddy" Dave & Conley Whitfield</p> <p>Fri, Sat, Sun, August 29, 30, 31 ANA SADAO WATANABE GROUP</p> <p>Mon, September 1 DUKE ROBILLARD BAND</p> <p>Tues, Wed, September 2, 3 JANE MONHEIT</p> <p>Thurs, Fri, Sat, Sun, September 4, 5, 6, 7 DAVID BENOIT</p> <p>Mon, September 8 KRISTI MARTEL</p> <p>Tues, Wed, September 9, 10 THE BAD PLUS</p> <p>Thurs, September 11 ANTHONY BROWN'S ASIAN AMERICAN JAZZ ORCHESTRA</p> <p>Fri, Sat, Sun, September 12, 13, 14 JAMES CARTER</p> <p>Mon, September 15 MADELINE EASTMAN</p> | <p>Wed, August 20 tonight! CARIOCA BRASILIAN TRIO</p> <p>Thurs, August 21 tomorrow! from Mali HABIB KOITÉ & BAMADA</p> <p>Fri, August 22 this weekend! MARTIN LUTHER</p> <p>Sat, Sun, August 23, 24 this weekend! MARIA MULDAUR & THE FREE RADICALS with very special guests Holly Near & Linda Tillery with The Women's Voices for Peace Choir: Annie Sampson & Keta Bill</p> <p>Mon, August 25 next week! ED REED</p> <p>Tues, August 26 next week! JOHN SANTOS SEXTET & FRIENDS</p> <p>Wed, Thurs, August 27, 28 (OPEN DANCE FLOOR) from Cuba MARACA & THE NEW COLLECTIVE</p> <p>Fri, Sat, Sun, August 29, 30, 31 BOBI CÉSPEDES with Marco Diaz, Saul Sierra, Jose Roberto Hernandez, Sandy Peres & Julio Perez</p> <p>Mon, September 1 from Belize UMALALI: The Garifuna Women's Project</p> <p>Tues, September 2 ANTHONY WILSON /CHICO PINHEIRO QUARTET "NOVA"</p> <p>Wed, September 3 LENI STERN - AFRICA</p> <p>Thurs, Fri, St, Sun September 4, 5, 6, 7 JANE MONHEIT</p> |
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| THU | <p>BEACHWOOD SPARKS THE SCARECROWES A DECENT ANIMAL</p> |
| FRI | <p>FAR FROM FINISHED THE UPTONES LONGWAY NOISE ATTACK</p> |
| SAT | <p>BIRDS & BATTERIES THE IAN FAYS MIST AND MAST</p> |
| MON | <p>SLICKTHASTUNNA WITH THA PESSIMIST T.O.F.U. Titties On a Fucking Unicycle SUPER EGO GO LIKE THIS</p> |
| TUE | <p>FRENCH MIAMI TWO LEFT FEET THESE UNITED STATES</p> |
| Wed | <p>THE UNION TRADE ELEPHONE • ONE BECOMES ONE HUNDRED</p> |
| Thu | <p>REGGIE & THE FULL EFFECT MC CHRIS • LEATHERMOUTH • WARSHIP</p> |
| Fri | <p>VIN ROUGE THE NEW UP • EXCUSES FOR SKIPPING</p> |
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| Sun | <p>URINALS • INTELLIGENCE MANNEQUIN MEN • NOTHING PEOPLE • THE TRADITIONAL FOOLS</p> |
| Tue | <p>MATT AND KIM BEST FWENDS • LEYNA NOEL & THE FINER THINGS</p> |
| 10/4 | <p>STEPHEN KELLOGG & THE SIXERS</p> |

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club list



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(415) 255-7227
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2299 Mission
(415) 285-0323
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(415) 474-0365
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PAGE 46 »

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PHANTOM FLOAT
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3PM
FREE

9PM
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ALL AGES
**THE SWINGIN' UTTERS
GET DEAD
THE LOWDOWNS**

★Sun 8/24 **THRILLFEST!
NOTHINGTON
TOYS THAT KILL
UNDERGROUND RAILROAD
TO CANDYLAND
WHISKEY SUNDAY
BLOND AMBITION
YANKEE KAMIKAZE**
6PM
\$6
ALL AGES

UPCOMING:
8/27 - IN THE RED, THE SET-OFF
8/28 - BEER SCOUTS OF AMERICA, THE FLAMES, INVISIBLE ENEMIES
8/29 - INTRONAUT, MOUTH OF THE ARCHITECT, BEHOLD, THE ARCHTOPUS, GRAYCEON
8/31 - KRAFTY KITTEN'S KRAFTABILLY
9/5 - WRECKLESS ERIC & AMY RIGBY
9/13 - ANIMOSITY, DECREEPT BIRTH, ANTAGONIST, ARISE
9/18 - THE GIRLS, WILD WEEKEND
9/21 - THROW RAG, LOWER CLASS BRATS, ROGER MIRET & THE DISASTERS, STATIC THOUGHT, VIVA HATE, WARDOGS

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—REFUNDS AT PLACE OF PURCHASE

SAT. AUG. 23 • DOORS 7:30 / SHOW 8 • \$13 ADV. / \$15 DOOR
ZEROMIND FLAMETAL INSOLENCE • POUR HABIT

WELCOMES WED. AUG. 27
DOORS 8:30 / SHOW 9 • \$13 ADV. / \$15 DOOR
HURT UNDER THE FLOOD

THURS. AUG. 28 • DOORS 7:30 / SHOW 8 • \$10 ADV. / \$10 DOOR
LOCAL SCENE NIGHT
THE UPTONES THE HEAVENLY STATES
PINE & BATTERY • TREVOR CHILDS & THE BEHOLDERS

FRI. AUG. 29 • DOORS 8 / SHOW 9 • \$14 ADV. / \$12 DOOR
THIS CHARMING BAND
—A TRIBUTE TO THE SMITHS/MORRISSEY
LITTLE BITCHES —A TRIBUTE TO WEEZER
RockSteady —A TRIBUTE TO NO DOUBT

SAT. AUG. 30 • DOORS 7:30 / SHOW 8 • \$12 ADV. / \$12 DOOR
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THE WAYBACKS LARKIN GAYL

SAT. & SUN. AUG. 23 & 24 • \$25 ADV. / \$25 DOOR
DOORS 8 / SHOW 9 (SAT) • DOORS 7 / SHOW 8 (SUN)
THE WAIFS KRYSTLE WARREN

KATX PRESENTS TUES. AUG. 26
DOORS 7 / SHOW 8 • \$21 ADV. / \$21 DOOR
SONDRE LERCHE (SOLO) SYLVIE LEWIS

WED. AUG. 27 • DOORS 7 / SHOW 8 • \$10 ADV. / \$15 DOOR
YONAS MEDIA'S 2ND ANNUAL BATTLE OF THE BANDS
DYNAMIC • JOEL STREETER
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THURS. AUG. 28 • DOORS 7:30 / SHOW 8 • \$13 ADV. / \$15 DOOR
SHEARWATER WYE OAK • NEAL MORGAN

HLRBR PRESENTS FRI. AUG. 29
MAGAZINE DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
WHY? • TUSSLE LETS • DJS JEL & ODD NOSDAM

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visual art

Curatorial practices and purchases are put under the lens at “246 and Counting: Recent Architecture + Design Acquisitions,” where (left) Jack W. Stauffacher’s *The Rebel Albert Camus: Twenty-five Typographic Meditations* (1969) is on display, and “The Exhibition Formerly Known as Passengers,” which includes Tauba Auerbach’s *OKS* (2007).



Hunters and collectors

Two high concept shows take the meta approach to curating

By Glen Helfand
 > a&cletters@sfbg.com

REVIEW It wasn’t so long ago that the term “curated” moved from dusty archive territory to popular lexicon. When did curated databases, boutique merchandise, and Netflix queues become commonplace? In the Bay Area, more than one school offers a master’s degree in “curatorial practice” — but who has a concise description of what that really means? The term has become elastic, perhaps because there’s too much material — of all sorts — to deal with in contemporary culture. Someone’s gotta figure out how to marshal and present it coherently.

Two current high-concept group exhibitions are equally about their curatorial premises and respective curators — Henry Urbach and Jens Hoffman — as the objects on display. Both have extended titles — “246 and Counting: Recent Architecture + Design Acquisitions” at the San Francisco Museum of Modern Art, and “Passengers” and “The Exhibition Formerly ...,” at the Wattis Institute at California College of the Arts — and will evolve during their runs into 2009. Both are activated by transparent

systems that generate their form.

“246 and Counting” includes every object Urbach, SFMOMA’s Helen Hilton Raiser curator of architecture and design, acquired during his first two years at the museum. In the wall label, he admits the show “aims to focus our attention on collection building.” It’s not a stretch to say it has something to do with shopping: Urbach, who previously ran a commercial gallery in Chelsea, NYC, admits as much in the audio guide: “To shop well is half my job” (the other is to experiment with “curatorial practice”). And the presentation will grow to include each new piece he buys before “246” closes. The exhibition itself is a surprisingly refreshing take on the “collection show,” the homely, hometown sibling to the bigger traveling exhibit.

Playing out on low platforms and arranged chronologically based on the date the works were purchased or given, “246”’s structured format ironically allows for a degree of irreverence. Urbach leans framed photographs by Richard Barnes against the wall, stacks 1986 Beosystem stereo equipment, and splays silkscreen posters by the beloved activist nun, Sister Corita, on the floor under transparent Plexiglas boxes. It’s the

same means used to showcase an iPhone, a donation from Apple, credited to Jonathan Ive. The fact that many of us have one makes for an automatic entry point.

The objects are identified on laminated cards, so the display initially resembles a high-end vintage store or the apartment of an aesthete/design guru — the format affords an approachable sense of personality. Urbach’s gesture is one of exposure — of the museum’s hierarchy and of his own sensibility. He uses this to assert a curatorial identity, and the narrowed focus makes for satisfying, authored viewing. If there’s an inclusion you question, you know who’s to blame.

The former director of exhibitions at London’s Institute of Contemporary Art, Hoffman — who just completed his first year of programming at Wattis — expresses a similar tastemaker sensibility. The contemporary art has a more experimental vibe because the gallery doesn’t collect. It feels as if Hoffman selected his picks from international art fairs. As noted on the Wattis Web site, “Passengers” is a “constantly transforming exhibition of emerging international contemporary artists, none of whom have ever had a solo presentation in an American public art institution.” It’s structured around 12 artists: 11 with a few pieces, and one with a somewhat larger presentation, in a literal white cube space, before the latter artist leaves the show

and another from the 11 remaining cycles into the bigger box.

The eclectic range of works — by artists familiar to *Frieze* readers but who will probably turn up in biennials down the line — tend to be funky and/or conceptual in bent and include Annette Kelm’s serial photos of a woven baseball cap; Valérie Mréjen’s short films about enacting various identities; and Federico Herrero’s painting project (though Aug. 30), which also involves a mural on a Potrero Hill home.

On Sept. 2 the show morphs into “The Exhibition Formerly Known as Passengers” — coincidentally with a showcase of works by San Francisco artist Tauba Auerbach, whose *Alphabetized Bible* (2006) is included, in editioned form, in “246” and “Passengers.” The exhibition’s form will shift as well: after each solo presentation, the artist will leave the show, but none will be added. The final artist, Aurelien Froment, gets the entire space in August 2009. This may not be fair to the previous “Passengers,” but it does make for a tidy denouement.

Like “246,” the “Passengers” structure is perhaps more memorable than any of its works, making both meta-projects: shows about the act of making shows. It’s fitting, then, that Hoffman’s title salutes Prince, who has constantly reinvented himself, the structures of music distribution, and performance platforms. The musical artist has had his share of misfire projects, but you always know he’s going to come up with some convincing new challenge to cultural consumption. **SFBG**

246 AND COUNTING: RECENT ARCHITECTURE + DESIGN ACQUISITIONS

Through Jan. 4, 2009
 San Francisco Museum of Modern Art
 151 Third St., SF
 For hours and prices go to www.sfmoma.org

PASSENGERS: 1.12 FEDERICO HERRERO

Through Aug. 30
 “The Exhibition Formerly Known as Passengers” runs Sept. 2–Aug. 29, 2009
 CCA Wattis Institute for Contemporary Arts
 1111 Eighth St., SF
 For hours go to www.wattis.org

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“Banned and Recovered: Artists Respond to Censorship”

» **PREVIEW** The taboo has always had a special place in my heart. As a pre-adolescent, I was given a list of banned books from a rogue librarian and I hunted down and read every one of them. It may have seemed odd to find an 11-year-old black boy reading the likes of John Rechy’s *City of Night* (Grove, 1963) and William Burroughs’ *Naked Lunch* (Olympia/Grove, 1959), but these verboten tomes, along with the librarian’s free beer and porn, served as an illicit gateway out of my little coal-mining town into the larger, lustier world. If not for the innocence-stealing pederast posing as the coolest adult I knew, I might still be in that town, feeling like I was missing something but never knowing what. In short, banned books saved my life: I never would have read a single one had they not been banned.

That’s why it’s exciting, even titillating, that the San Francisco Center for the Book, in collaboration with the African American Museum and Library in Oakland, presents “Banned and Recovered: Artists Respond to Censorship.” The 63 installation, multimedia, and graphic artists showcased at the two sites don’t so much address the issue of banned books as celebrate their favorites, which happened to have been banned somewhere at one time or another — and what great book hasn’t? Among those praising the forbidden at the Center for the Book are Enrique Chagoya, who offers a 2000 diptych to Burroughs, and ex-Black Panther propagandist Emory Douglas, who brings Toni Morrison’s *The Bluest Eye* (Holt, Rinehart and Winston, 1970) to light. **(D. Scott Miller)**

BANNED AND RECOVERED: ARTISTS RESPOND TO CENSORSHIP Through Nov.

26. Mon.–Fri., 10 a.m.–5 p.m. San Francisco Center for the Book, 300 De Haro, SF. (415) 565-0545, www.sfcfb.org. Also Sept. 5–Dec. 31. Tues.–Sat., noon–5:30 p.m.

Reception Sept. 5, 6:30 p.m. African American Museum and Library at Oakland, 659 14th St., Oakl. (510) 637-0200, www.oaklandlibrary.org/AAMLO

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **“Later Chinese Jades: Ming Dynasty to Early Twentieth Century.”** Jade sculptures. Through Aug 31. **“Power and Glory: Court Arts of China’s Ming Dynasty.”** More than 240 works of art. Through Sept 21. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **“Women Impressionists.”** Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalés, and Berthe Morisot. Through Sept 21. **Cartoon Art Museum** 655 Mission; CAR-

TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“Farley’s San Francisco Chronicles: A Salute to Phil Frank.”** Retrospective of work by the creator of *Farley*. Through Sept 14. **“From Richie Rich to Wendy the Witch: The Art of Harvey Comics.”** Original art from Harvey Comics, including Casper, Hot Stuff, Sad Sack, and Little Dot. Through Nov 30. **“Small Press Spotlight on Brianna Miller.”** Works by the creator of *Still*, *Walk Like Tall Birds*, and *Catch Me If* (reception Thurs/21, 7–9pm). Through Nov 30. **Contemporary Jewish Museum** 736 Mission; www.thecjm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“From the New Yorker to Shrek: The Art of William Steig.”** Works by the cartoonist and creator of *Shrek*. Through Sept 7. **“Being Jewish: A Bay Area Portrait.”** Photos from the Bay Area Jewish community. Through Sept 9. **“In the Beginning: Artists Respond to Genesis.”** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and

10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Paper Work.”** Works by Jane Hammond using a fixed lexicon of 276 images. Through Aug 31. **“Chihuly.”** Glass works by Dale Chihuly. Through Sept 28. Chihuly exhibit open until 6:15pm on Sat and Sun.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“The Art of Lee Miller.”** Career retrospective of photographs. Through Sept 14. **“Frida Kahlo.”** Exhibition commemorating the 100th anniversary of the artist’s birth. Through Sept 28. **“Half Life of a Dream: Contemporary Chinese Art.”** Works from the Logan Collection. Through Oct 5. “

San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. **“Art and Artifice: 75 Years at San Francisco Ballet.”** Original costumes, sets, and artifacts. Through Aug 30.

Society of California Pioneers Museum 300 Fourth St; 957-1859. Wed–Fri, 10am–4pm; first Sat, 10am–4pm. \$5, \$2.50 seniors and students. **“The Streets of San Francisco.”** Maps, photographs, prints, and artifacts documenting San Francisco’s transformation from outpost to city. Through Aug 29.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“Theory of Survival.”** Works about cultural identity, preservation, and representation by members of the Iranian and Iranian American community. Through Sun/24. **“Ground Scores: Guided Tours of San Francisco Past and Personal.”** Interactive project offering tours and self-guided explorations of sites in and around San Francisco. Through Oct 18. **“Bay Area Now 5.”** Yerba Buena’s fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **“Transformed by Fire.”** Juried group show by the Northern California Enamel Guild (reception and lecture Sat/23, 1pm.) Through Oct 5. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$4–8 (free first Thurs). **“The Other Night Sky.”** Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sept 14.

GALLERIES

OPENING

» **Babylon Falling** 1017 Bush; 345-1017. Tues–Fri, noon–9pm; Sat–Sun, noon–7pm. “Libertine: Works Past and Present,” collage works by David Ball (reception Thurs/21, 6–9pm). Aug 21–Sept 19.

California Institute of Integral Studies **Minna Street Center** 695 Minna; 575-6242. Mon–Fri, 9am–6:30pm. Mon–Fri, 9am–6pm. “Verasphere,” photographs by Michael Johnstone (reception and lecture Sept 12, 7pm). Through Oct 20.

» **CompassPoint** 731 Market, suite 200; 541-9000. Call for hours. “Undocumented: Latino Immigrant Portraits,” paintings by Rebeca García-González (reception Fri/22, 6:30–8:30pm). Aug 22–Oct 17. **Gallery Three** 66 Sixth St; 931-8035. By appt. only. “Human’s Nature,” new works by Mike Maxwell (reception Thurs/21, 7–11pm). Aug 21–Sept 6.

Intersection for the Arts 446 Valencia; 626-2787. Tues, by appt; Wed–Sat, noon–5pm. “Degrees of Connectivity,” group show (reception Thurs/21, 6–10pm). Thurs/21–Sat/23. **Lahaina Galleries** 645 Beach; 749-1000. Call for hours. “Mythical Realism,” works by Amy Nelder (reception Sat/23, 5:30–8:30pm). Aug 23–Sept 8.

» **Paul Mahder Gallery** 3378 Sacramento; 474-7707. Mon–Sat, 10am–7pm, Sun 1–5pm. “Visions,” new paintings by Yisrael K. Feldsott (reception Thurs/21, 6–9pm). Aug 21–Oct 5.

Sculptorsite Gallery 201 Third St, suite 102;

495-6400. Tues–Sat, 10am–6pm; Thurs, 10am–8pm; and by appt. “Reflections,” glass sculptures by Pamina Taylor (reception Thurs/21, 5:30–7:30pm). Aug 21–Oct 18.

BAY AREA

Autobody Fine Art 1517 Park, Alameda; (510) 865-2608. Sat–Sun, noon–6pm; and by appt. “What You See Galore,” group show. Sat/23, 7pm. One day only.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed–Sun, noon–5pm. “Juried@ B.A.C.,” juried group show (reception Sun/24, 2–4pm). Aug 24–Oct 14.

» **Compound Gallery** 6604 San Pablo, Oakl; (510) 655-9019. Sat–Mon, noon–5pm. “Communication Gap,” works by Nancy Bach, Angie Brown, Jake Gabel, Amanda Jane Kennedy, Crystal Moore, and Patrick Renner (receptions Aug 24, noon–5pm and Sept 5, 7–10pm). Aug 16–Sept 7.

Smith Andersen North 2240A Fourth St, San Rafael; 455-9733. Tues–Fri, 10am–6pm; Sat, noon–5pm; and by appt. “An American Past,” hand-painted black and white photographs by Penni Webb (reception Sat/23, 6–8:30pm). Through Sept 16.

ONGOING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon–Fri, 9am–6pm; Sat, 9am–5pm. Alumni and graduate student show. Through Aug 27. 625 Sutter; 274-2229. Mon–Fri, 8am–5pm; Sat, 10am–5pm. Group show of student artwork. Through Aug 28. 688 Sutter; 346-4549. Mon–Fri, 9am–6pm; Sat, 9am–5pm. Group photography show. Through Aug 28.

» **Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am–10pm. “One of These Does Not Belong,” group show of Creativity Explored artists. Through Sun/24. **Andrea Schwartz Gallery** 525 Second St; 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. “Channel Surfing,” paintings by John Bonick. Through Aug 29.

ArtHaus 411 Brannan; 977-0223. Tues–Fri, 11am–6pm. “Outward Appearances,” figurative works by gallery and guest artists, including Joanne Landis. Through Sept 27.

Bayview/Anna E. Waden Branch Library 5075 Third St; 715-4100. Call for hours. “Real Fatherhood,” photographs of fathers with their children. Through Sat/23.

» **Bioscrip Pharmacy** 2262 Market; 255-0101. Daily, 9am–7pm. “More Is More,” photographs by Rebeca Liberty Emmons. Through Nov 30.

» **Catharine Clark** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. Selections from “Ten Leading Causes of Death in America,” installation by Sandow Birk; “Last Call,” paintings by Timothy Cummings; “AfterLifers: Walking and Talking (Exten-dead Version),” video works by HalfLifers; “Blood, Money, and Tears,” installation by Andy Diaz Hope and Laurel Roth. Through Sat/23.

Chandler Fine Art 170 Minna; 546-1113. Mon–Fri, 9am–6pm; Sat, 10am–5pm. Collages by Dennis Parlante and Josette Urso. Through Sept 12.

Clara Street Projects 170 Clara; www.clarastreetprojects.org. Tues–Sat, noon–6pm. “Clara Street Projects Part I: Transformations,” group show in a former auto garage. Through Aug 27.

Evolving Art Gallery 215 15th St; 255-9091. Mon–Fri, 11am–5pm; Sat, 11am–3pm. Paintings by Marilyn Kuskht. Through Aug 30.

Fisher Children’s Center San Francisco Public Library, Main Library, 100 Larkin, second floor; 557-4277. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. “3-D Stories,” ceramic works by Helen Canin. Through Thurs/21.

» **Gallery 1988** 1173 Sutter; 409-1376. Tues–Sat, noon–7pm. “Paper Pushers,” group show of works on paper. Through Sept 6.

» **Gallery Paule Anglim** 14 Geary; 433-2710. Tues–Fri, 10am–5:30pm; Sat, 10am–5pm. “Jerome Caja Terrible Beauty Award,” mixed media sculptures by Mark Paron and paintings by Elena Zolotnitsky. Through Aug 30.

Gamma Photographic Labs 445 Clementina; 864-8155. Mon–Fri, 8:30am–6pm. “Portraits from the San Francisco International Film Festival,” photographs by Pamela Gentile. Through Aug 29.

Giant Robot SF 618 Shrader; 876-GRSF. Mon–Fri, 11:30am–8pm; Sat 11am–8pm; Sun, noon–7pm. “You Only Exist Because of Us,” works by Ryoei Tanaka, Ako Castuera, Sean Boyles, Joe To, and Rob Sato. Through Sept 17.

Haines Gallery 49 Geary, fifth floor; 397-8114. Tues–Fri, 10:30am–5:30pm; Sat, 10:30am–5pm. “Material Terrain,” group show. Through Sat/23.

Kathleen McMahon Fine Art Gallery 3150 18th St, suite 105; 673-0802. Tues–Sat, 11am–5pm. “Water Is Gold,” group show. Through Sept 30. **Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues–Sat, 10am–6pm. “Frida en Papel,” group mural-installation. Through Thurs/21. “Mes Latinoamericano Annual Juried Exhibition,” experimental drawings and photographs. Through Sept 12.

Monadnock Bldg 685 Market, floors 3–5; 673-3080. Daily, 9am–6pm (first Thurs, 5:30–8pm). “Call to Color,” color photographs by Philip Hall, Charlotte Kay, and Randy Turoff (reception Wed/20, 5:30–7:30pm). Through Oct 1.

» **Park Life** 220 Clement; 386-7275. Daily, 11am–8pm. “Other Rooms/Other Songs,” drawings by Ian Johnson. Through Sept 15.

» **Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. “New American Fables,” large-scale color photographs by Amy Stein. Through Sat/23.

» **SF Camerawork** 657 Mission; 512-2020. Tues–Sat, noon–5pm. “Alan B. Stone and the Senses of Place,” historical photographs by Alan B. Stone; “Ruins to Renewal,” works by Inri and RongRong; “Sunburn,” photographs by Chris McCaw. Through Sat/23.

SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues–Fri, 2–7pm; Sat, 1–5pm. “Conversations with the Brush: 3 Women Artists,” paintings and monprints by Joan Miro, Reiko Muranaga, and Yumiko Oda. Through Aug 27.

Southern Exposure 417 14th St; 863-2141. Tues–Sat, 3–6pm. “Mission Voices Summer 2008: Insight OUT,” works by Mission youths. Through Aug 29.

» **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues–Sat, 11:30am–5:30pm. “ValuMax,” group show. Through Sat/23.

Suite Five Salon 305 Grant, suite 5; 362-5005. Call for hours. Works by Koch. Through Sept 27. **View 155** 155 Grove; 554-6080. Daily, 24 hours. “Sometimes You Need a Hole,” installation by Jacqueline Gordon. Through Sat/23.

Visual Aid 116 New Montgomery, suite 640; 777-8242. Mon–Fri, 10am–6pm. “Remix,” mixed media paintings by Jenny Kahn. Through Nov 30.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues–Sat, 11am–5:30pm; and by appt. “Jenny Robinson — Urban Moments,” large-scale prints. Through Tues/26.

White Walls 835 Larkin; 931-1500, www.white-wallssf.com. Tues–Sat, noon–7pm. Works by Cleon Peterson and Kill Pixie. Through Sept 6.

BAY AREA

Cunningham Partridge Gallery and Framing 4299 Piedmont, Oakl; (510) 428-9040. Tues–Sat, 11am–6pm. “Lake Tahoe: A Fragile Beauty,” photographs by Thomas Bachand. Through Oct 4.

» **Esteban Sabar Gallery** 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs–Fri, 11am–6pm; Sat–Sun, noon–6pm. “The Sacred Subjects,” works by Clay Cahoon, Hunter Mack, and Rocky Rische-Baird. Through Mon/25.

Gatehouse Gallery Di Rosa Preserve: Art and Nature, 5200 Carneros Hwy 121, Napa; (707) 226-5991. Tues–Fri, 9:30am–3pm. “There! New Art from Oakland,” group show (panel discussion Thurs/21, 7pm). Through Sept 20.

K Gallery Rhythmic Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon–Thurs, 6–9pm; Sat–Sun, 10am–5pm. “Cross Currents: Artists of Alameda County,” juried group show (artists’ talk, Fri/22, 6–8pm). Through Aug 31.

LightRoom 2263 Fifth St, Berk; (510) 649-8111. Mon–Fri, 9am–6pm; Sat, 10am–2pm. “Nocturnes ... in Berkeley?,” photographs by the Nocturnes Night Photography Group. Through Fri/22.

NoneSuch Space 2865 Broadway, second floor, Oakl; (510) 625-1600. Wed–Sat, 1–6pm.

“Toasting the End of Capitalism,” collages and photographs by Maria Gilardin. Through Sat/23.

Olive Hyde Art Gallery 123 Washington, Fremont; (510) 791-4357. Thurs–Sun, noon–5pm. “Timescapes: Three Discreet Chronicles,” works by Christopher Allen, Helene Fischman, and Cybele Gerachis. Through Sat/23.

» **Rock Paper Scissors Gallery** 2278 Telegraph, Oakl; (510) 238-9171. Tues–Sun, noon–7pm. “Cityscapes,” group photography show. Through Fri/22. **sfbg**

stage

2boys.tv (featuring Stephen Lawson, pictured, and Aaron Pollard) stretch the boundaries of queer cabaret in *Zona*, a performance work incorporating drag, lip-synch, camp iconography, and dark revelry.



Collage boys

In *Zona*, life is a multilayered cabaret

By Robert Avila
 > a&eletters@sfbg.com

As we enter the intoxicatingly rich world of *Zona*, we encounter a deceptively simple melodrama. It unfolds in shadow play on a gold-hued screen fronting a kind of rectangular tent at the back of the stage. We see the silhouette of a mother cradling her newborn infant, swaddled in a blanket, as an old recording of an Italian operatic duet comes seeping through. The woman sets the baby down and briefly retires from the scene, giving opportunity to a snarling beast which promptly swoops in and snatches up the child. Returning to find the babe gone, she collapses in a fit of grief and anguish as the music swells to its climax, her gently undulating hand rising from her swooning body in a kind of unconscious farewell.

This same gesture, delicate and precise, returns later as another woman, played by the same male actor (a deft Stephen Lawson, now out in front of the curtain in another of several consecutive female guises), finally greets the beast that has been pursuing her — a naked male figure with the head of a bear — with a frightened reflex that suddenly transforms into a come hither call.

In its straightforwardness, the

shadow play at the start of *Zona* is anything but straight. It sets up a number of complex tensions that will wend their way through a layered 55-minute multimedia collage of drag performance, lip-synch, camp iconography, and dark revelry presented by Montreal cabaret performance duo 2boys.tv (Lawson and Aaron Pollard). These tensions include the art form itself, as *Zona* recycles the tropes of queer cabaret in a focused reclamation of an intensely dark strain in midcentury American film and theater brooding on madness, desire, and loss.

Not that *Zona* isn't also immediately rewarding and funny. A scene in which Lawson repeatedly mimes a looped sample of Elizabeth Taylor's screams in *Suddenly, Last Summer* (1959) is as hysterical as it is, frankly, hysterical. But it's less an excuse for knowing camp humor than part of an attempt to push the queer cabaret form in a more dramatically serious direction, while allowing it more self-reflexivity than ever. Enveloped in an often breathtaking series of video-based images and a haunting soundscape, *Zona* traces a somber, troubled mood throughout, while eschewing any easy resolution of its themes.

Although originally created for a 2006 theater festival in Calgary,

Canada, rather than a bar or cabaret, *Zona*'s design stays true to its roots in underground queer theater, and is so intimate and compact it almost makes the modest stage at New Conservatory Theatre Center look overly roomy. At the same time, Pollard's video and audio direction add greatly to the show's ingenious layering of textures, cultural references, and associations. In one achingly lovely movement, a reclining Lawson, as the actress whose love has led her to the brink of madness, opens a large book toward the audience from the lip of the stage. On its blank pages appear two small video projections: one of the naked beast with bear's head, and the other of the actress' character herself, both dynamic images subtitled in halting phrases of pain, regret, and remembered passion. Lawson's mesmerizing performance, meanwhile, strikes an eerie balance between human emotion and jagged masquerade.

Zona marks the West Coast debut for the Canadian duo, with thanks due to NCTC's artistic director Ed Decker for bringing the denizens of Montreal's vibrant scene out to the Bay Area. Here's looking forward to the next time the boys are back in town. **SFBG**

ZONA

Through Aug. 31
 Wed-Sat, 8 p.m.; Sun, 2 p.m., \$22-\$34
 New Conservatory Theatre Center
 25 Van Ness, SF
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STAGE



PHOTO OF CAMACHO AND ENGLANDER BY KARINE BOURCIAT

Rabbit Research Collective

» PREVIEW The cultural map has changed, and Paris is no longer its center. Still, how does a small, unknown company from Chambery — a city best known as a jumping off place for some of the most spectacular boating and skiing in France — all of a sudden pop up in San Francisco? As with a lot of gigs, networking helps. In July, ODC/Dance performed in Chambery, and *voilà*, here comes Rabbit Research Collective, a three-year-old multimedia art group that, rather unusually, includes a semiologist. Company founder, ballet-trained Emilie Camacho, and American-born Corine Englander first participate in ODC Theater's House Special, the culmination of a two-week collaboration with other selected dancers and choreographers. Joining local artists Monique Jenkinson and the trio of Charya Burt, Vishnu Tattva, and Melody Tanaka, they'll present a workshop performance of a new piece created during their ODC residency. Then the duo moves over to the Alliance Française, where they'll showcase *Vertige* (Vertigo), choreographed in 2006 around the concept of falling. The evening includes rehearsal footage and a discussion about the work's generation. A glimpse at the video suggests that these women perform with souls, bodies — and brains. **(Rita Felciano)**

HOUSE SPECIAL Wed/20, 8 p.m. Project Artaud Theater, 450 Florida, SF. \$15.

(415) 863-9834, www.odctheater.org

VERTIGE (VERTIGO) Sat/23 and Tues/26, 8 p.m. Alliance Française de San Francisco, 1345 Bush, SF. \$15. www.afsf.com, www.brownpapertickets.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings.

THEATER

OPENING

BAY AREA

The Best Man Aurora Theatre, 2081 Addison; (510) 843-4822, www.auroratheatre.org. \$40-50 (\$28 for previews). Previews Fri/22-Sat/23 and Aug 27, 8pm; Sun/24, 2pm. Opens Aug 28, 7pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Two presidential candidates sling mud at a national convention in Gore Vidal's 1960 take on politics and morality, written the same year the prolific author ran for US Congress.

Grey Gardens TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. \$26-64. Previews Wed/20-Fri/22, 8pm. Opens Sat/23, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through Sept 14. TheatreWorks mounts the unlikely musical — which received huge critical acclaim on Broadway — about Edith and Edie Bouvier Beale, two eccentric, wealthy recluses who were once the center of New York society. **The Petrified Forest** The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 www.masquers.org. \$18. Opens Fri/22, 8pm. Runs Fri-Sat, 8pm; Sun, 2:30pm (no show Sun/24 and Aug 31). Through Sept 27. Robert E. Sherwood sets his grim tale of lost hope at a

diner in the arid Arizona desert.

ONGOING

Bad Habits Theatre Rhinoceros, 2926 16th St.; www.tixbayarea.com. \$20-25. Wed-Sat, 8pm. Through Aug 30. Square MaMa revives Terrence McNally's medical farce with a third, playwright-approved script.

» The Ballad of Edgar Cayce (A Bluegrass Operetta) Traveling Jewish Theatre, 470 Florida; 831-1943, www.constructioncrewtheater.com. \$15-20. Thurs-Sat, 8pm; Sun, 7pm. Through Aug 30. Playwright Gary Aylesworth currently has 17 full-length plays to his credit. I can only go by the last two, but by themselves they amount to something special on the theater landscape. As with 2006's *See That My Grave Is Kept Clean*, Aylesworth and coperformer Peter Newton engage in a riveting archeology of our national zeitgeist, relying on an exquisite theatrical and musical vocabulary to tap, and provokingly channel, a vast reservoir of American folk and popular culture. Here they concentrate on the "American prophet" and renowned Christian psychic Edgar Cayce (1877-1945), deftly portrayed by Aylesworth (who also gives us Gloria Swanson, among others), trying throughout to talk Paramount's Jesse L. Laski (Newton) into producing a script by Cayce. Scenes and characters come in flashes, like one of Cayce's visions, producing a collage narrative that unfolds in a display of exhilarating versatility and a handful of choice stage properties (not least a variety of musical instruments and some well-honed vocal chords). Very much an operetta in its deployment of rhythm and song (from traditional folk pieces to Aylesworth's fine originals), *Ballad* is also a resonant portrait, a sly treatise, and

a kind of prophecy in the American idiom that makes good on Cayce's promise to "see you on the other side." (Avila)

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

A Bowl of Rose Leaves Studio 300 Theatre, 442 Post, fifth floor; www.abowlofroseleaves.com. \$19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists.

▮ **Cabaret** SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50. Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. SF Playhouse wraps its season with a lively, beautifully designed mounting of the 1966 Kander and Ebb Broadway musical (later movie) set amid the gleefully decadent escapism of a Berlin nightclub as the Weimar years give way to the Nazi takeover. Leading an enjoyable cast are Lauren English, who returns after a hiatus to the Playhouse stage, in a sharp and gutsy turn as the irrepressible Sally Bowles, a sympathetic Daniel Krueger as Cliff, the young writer and her game but naive companion, and a big and boisterous Brian Yates Sharber as the club's blithe and mischievous emcee. Nimbly aided by Barbara Bernardo's saucy burlesque choreography and strong musical performances under direction of Martin Rojas-Dietrich (in which cast members also play instruments), director Bill English captures the winning balance of exuberant humor, private drama, and the dark rumblings of future catastrophe fomented in Joe Masteroff's book — a balance particularly well struck in the romantic subplot between landlady Fraulein Schneider (a fun, feisty Karen Grassle) and her courting Jewish grocer Herr Schultz (a humorously and affectingly expansive Louis Parnell). (Avila)

Emol! The Musical! Boxcar Playhouse, 505 Natoma; www.beardsbeardsbeards.com. \$15-30 sliding scale. Thurs-Sat, 8pm. Through Aug 30. Troubled teen misfits social climb and try to save the planet from collision with an asteroid in a musical satire.

Fool for Love Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatre.org. \$20-30 (\$15 for previews, \$35 for opening). Thurs-Sat, 8pm (also Fri-Sat, 10pm). Through Sept 6. Sam Shepard's torrid love story set the standard for many a lonely highway motel-room drama to come.

Oh My Godmother! Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmy-godmother.com. \$25-30 (\$20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through Aug 31. Eager performances, lively choreography, and some in-joke SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic step-mother (Jenifer Tice) and stepsisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "Cinderbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Erreca and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams-Nathan Lane pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila)

Pride and Succubus New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. \$17-25 sliding scale. Thurs-Mon, 8pm. Through Sept 23. Jane Austen meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Red State Peacock Meadow, Golden Gate Park, JFK Drive near the Conservatory; 285-1717, www.sfmt.org. Free. Sun, 2pm. The San

Francisco Mime Troupe's latest political satire musical takes place in a small town on Election Day.

Skittish Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. \$15-20. Fri-Sat, 8pm. Through Aug 31. This set of six comic two-handers by actor-playwright Bruce Moody, helmed by Argentinean director Alfredo Fidani with minimal reliance on sets or props, offers some worthy (if somewhat intermittent) laughs delivered by a six-member cast of likeable, and in some cases seasoned, actors. Moody and Joe Higgins lead off in *Instead of Which*, or *Mr. Shunderson's Story*, an amusing but one-note meltdown between two old widower friends, one of whom has a secret jaw-dropping past he decides to spring on his increasingly flustered friend over the usual liver and onions. In the best moments, these playlets — especially *Snap Beans* (featuring Candy Campbell and Kenna Hunt), *Birthday* (with Ariana Hooper and Demetrius Martin), *Loafing* (Campbell and Hooper), and *Random Act* (Higgins and Martin) — evoke nicely crafted stories with deeply felt meanings offering a fresh angle on a set of common themes, including the secret wisdom garnered from life's hard-won experience and the bridging, or not, of the gap between generations. That they can find such light, win-some expression here testifies to the fine balance struck more than once in Moody's writing between bitter truths and a supple appreciation of the human comedy. (Avila)

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaper-tickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

▮ **Tea 'N Crisp** SF Playhouse, 533 Sutter; 677-9596. \$20-26. Sun, 2:30pm. Through Aug 31. This August, Sunday afternoons spent anywhere but SF Playhouse are tragically squandered, since it means missing tea with the inimitable Quentin Crisp — persuasively reincarnated by actor-playwright Richard Louis James, whose beguiling solo show feels less like homage than an intimate encounter with the Naked Civil Servant himself. James's shrewd deployment of Crisp's own words and manners offers more than mere imitation of the defiantly sui generis Englishman, homosexual icon, and longtime Manhattanite (although the look is perfectly far out, from the crimson dye-job to the lapel brooch to the painted nails). Distilling the Crispian worldview into a two-act monologue on the nature of "style," capped by impromptu responses to written questions from the audience, the show is really a consultation, one properly belonging neither to the salon nor the psychiatrist's office but to the timeless club of Wildean individualists whose members know to "stay right where you are, and let society form itself around you." (Avila)

2boys.tv New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34 (\$40 for opening night). Wed-Sat, 8pm; Sun, 2pm. Through Aug 31. The Montreal duo Stephen Lawson and Aaron Pollard bring their cabaret act featuring burlesque, opera and show tunes, video and old film, and more to town.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Amadeus Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marin-shakespeare.org. \$15-30. Fri, 8pm; Sat-Sun, 4pm. Through Aug 24. See Web site for exact schedule. Peter Shaffer's play about the composer runs in repertory with William Shakespeare's *The Winter's Tale*.

Little Shop of Horrors Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Wed-Thurs, 7:30pm (also Wed, 3:30pm); Thurs-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through Sept 14. Willows Theatre Company gets campy with the 1982 rock horror musical.

Midsummer/4 Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.central-works.org. \$14-25 sliding scale. Thurs-Sat, 8pm; Sun, 5pm. Through Aug 24. Gary Graves and the Central Works crew mount their latest collaboratively written play, an escapist comedy inspired by the Bard.

Ubu for President John Hinkel Park, Southampton near Arlington, Berk; (510) 841-6500, www.shotgunplayers.org. Free. Sat-Sun,

4pm. Additional show Sept 1, 4pm. Through Sept 14. Just in time for the election, Shotgun Players presents Josh Costello's adaptation of Alfred Jerry's *Ubu Roi*, an 1896 political satire about a greedy tyrant that incites the audience to throw rotten produce at evil.

Uncle Vanya California Shakespeare Theater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. \$32 and up. See Web site for exact schedule. Aug 6-31. Artistic director of San Jose Repertory, Timothy Near, directs Anton Chekhov's sweet and sour masterpiece. **The Winter's Tale** Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. See Web site for exact schedule. \$15-30. Fri, 8pm; Sat-Sun, 4pm. Through Aug 24. William Shakespeare's tragedy runs in repertory with *Amadeus*. **The Wiz** Malonga Arts Center Theatre, 1428 Alice, Oakl; (925) 284-9544, www.belasco.org. \$10-20. Thurs, 7:30pm. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Aug 22. The Belasco Theater Company puts on the funky version of the *Wizard of Oz*.

▮ **The W. Kamau Bell Curve** Jewish Community Center East Bay, 1414 Walnut, Berk; (510) 848-0237, www.jccebastbay.org. \$10-20. Sat-Sun, 8pm. Through Aug 24. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today's headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

DANCE

Denia Dance, Jorge De Hoyos and Tunuviel Luv, and Pearl Marill The Garage, 975 Howard; www.975showard.com. \$10-20. Thurs-Fri, 8pm. Local and emerging choreographers and dancers present their work.

House Special Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org. \$15. Wed, 8pm. Monique Jenkinson (a.k.a. Fauxnique), Charya Burt, and Melody Takata and Vishnu Tattva of Rabbit Research Collective dance and talk about it afterward.

▮ **Rabbit Research Collective Alliance** Française de San Francisco, 1345 Bush; 775-7755, ext 13, www.afsf.com. \$15. Sat and Tues, 8pm. See pick box. The dance, music, and video art troupe perform their piece *Vertige*. **VaBang! Dance Co and Gut Dance** The Garage, 975 Howard; www.975showard.com. \$10-20. Sat-Sun, 8pm. As part of the SPF3 SAFEhouse festival, the bicoastal modern dance company VaBang! and local Gut Dance trio perform.

WestWave Dance Festival Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. \$15-20 (plus free out door show). Wed-Fri, 7pm (also Wed-Thurs, 9pm). The annual festival presents a different program every night and *The Shifting Cornerstone*, an installation piece performed continuously outside the theater (Wed-Sun, noon-5pm) on Third and Mission St. **Yaelisa and her Caminos Flamencos** Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org. \$25. Sun, 8pm. The flamenco dancer performs with live musical accompaniment in a dinner theater setting.

PERFORMANCE

A.C.T.'s Young Conservatory American Conservatory Theater, Garrett Room, 405 Geary, fifth floor; 749-2228, www.act-sf.org. \$10. Wed-Fri, 7:30pm. Students perform in *The Exam*, a play by British writer and comedian Any Hamilton specially commissioned by the

conservatory program.

AfroSolo Arts Festival Yerba Buena Gardens, Mission and Third; 771-2376, www.afrosolo.org. Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

The Fourth and a Half Annual Cafe con Comedy Dolores Park Cafe, 501 Dolores; www.doloresparkcafe.com. \$7-15 sliding scale. Fri, 7:30pm. Kung Pao Kosher Comedy presents an evening with comedians Bengt, Carla Clay, Dhaya, Lisa Geduldig, Nathan Habib, and Nico Santos.

Music for One Hand Clapping The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org, www.brownpapertickets.com. \$25. Thurs-Sun, 8pm. Idris Ackamoor taps and acts in this solo show, directed by Rhodessa Jones, about his life as a performer.

The Purple Friday Show Purple Union, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

Rebel Girl: a riot grrrrl nostalgia show Center for Sex and Culture, 2215R Market; www.sexandculture.org. \$10-20 sliding scale. Sat, 7:30pm.

Round Peg Square Hold Edinburgh Castle Pub, 950 Geary; 885-4074, www.castlenews.com. Free. Thurs, 6:30pm. Writers Alan Black, Mojie Crigler, Tissi Hami, Daniel Handler, and Kim Wong Keltner read stories about their struggles with trying to fit in with the crowd.

SAFEhouse's Third Annual Summer Performance Festival The Garage, 975 Howard, 975showard.com. \$10-20 sliding scale. Wed, 8pm. Three women present their solo work: Alicia Dattner (The Punchline), Barbara Michaels (The Doormen) and Katie Rubin (Indecision Collision).

Third Annual Poets with Trees Reading Jerry Garcia Amphitheater, John McLaren Park, 45 Shelley Dr; www.clarahsu.com/hotel.html. Free. Sun, noon-4pm. Featured readers at this annual open mic include Bay Area poet laureates Albert De Silver of Marin, Martha Meltzer of Pleasanton, Penelope La Montagne of Healdsburg, and Connie Post of Livermore. **Unscripted** SF Playhouse Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-15. July 31-Aug 30, 8pm. The Un-Scripted Theatre Company take a quirky journey through the world of improv comedy.

BAY AREA

Shanique S. Scott La Peña Cultural Center, 3105 Shattuck; www.lapena.org. \$15-18. Fri-Sat, 8pm. In her solo show, *Prisons*, Scott addresses the challenges of not letting her difficult life circumstances hold her back.

Teen Slam Jam Oakland Public Library, West Auditorium, 125 14th St; (510) 238- 7233, www.oaklandlibrary.org. Free. Wed, 5:30pm. Young spoken word artists from Youth Speaks and Bump Records compete in a poetry slam. **The Wiz** Julia Morgan Center for the Arts, 2640 College, Berk; (510) 521-6250, www.stage-doorconservatory.org, www.juliamorgan.org. \$15-20. Fri-Sat, 7:30pm; Sun, 5pm. Youth from the Stage Door Conservatory program ease on down the road in this funky '70s soul musical.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv 14th Annual Summer Improv Festival, \$12-20. Sun, 7pm: student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobbs Comedy Club 915 Columbus; 928-4320, www.cobbscomedy.com. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Craig Shoemaker, \$18.50-23.50.

Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com, www.amircat.com. Fri, 8pm: "Subterranean Comedy IV: Of Mice, Men, and Women," with Amir Malekpour and guests, \$5.

Deco Lounge 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free. Thurs, 9pm: Feldman hosts the monthly comedy showcase, "Laugh Orgy," free.

Harvey's 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays.

On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, \$5 suggested donation.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

Punch Line Comedy Club 444 Battery; 397-7573. Thurs-Sat, 8pm (also Fri-Sat, 10pm): Brent Weinbach, \$15-21.

Purple Onion 140 Columbus; 863-1076, www.sfinprovfestival.com, www.improvalliance.com. Thurs-Sat, 8pm (through Aug 23): The San Francisco Improv Festival 2008, \$15-20.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed-Thurs, 8pm; Fri-Sat, 7pm: Comedy Addition Tour, \$15-20.

SF Playhouse 533 Sutter, second floor; www.comedyonthesquare.com. Thurs-Sat, 8pm (through Aug 23): San Francisco Improv Festival 2008, \$15-20. Sun, 3pm (through Aug 31): Tony Sparks hosts a weekly comedy showcase, \$15.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

Usual Suspects Cafe 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

BAY AREA

Maxwell's Restaurant and Lounge 341 13th St., Oakl; (510) 839-6169. Thurs, 8pm: Tidy Dillard with Kevin Young, \$10.

Temescal Art Center 511 48th St; 430-5698, www.stonesoupimprov.com. \$9. Sat, 8pm. Stone Soup Improv — featuring members Emily Duffy, Ryan Fuller, Dan Rosenthal, Adriana Russell, Jennifer Simmons, and Jonathan Stern — performs its weekly gig.

White Horse Inn 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

SATURDAY: Berkeley Art Center 1275 Walnut; Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

SUNDAY: Revolution Books 2425 Channing, Berk; (510) 848-1196, www.revolutionbooks.org. local poets reflect upon US war atrocities, 6:30pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kitkenney. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **SFBG**

CONCERT UPDATE

FEATURED SHOW



MON COUSIN BELGE GIRLS

8/27 CAFE DU NORD

MYSFACE.COM/MONCOUSINBELGE

THIS WEEK

**ORANGER
PIDGEON
BRIAN GLAZE & THE
NIGHTSHIFT**
8/21 12 Galaxies

**BIRDS & BATTERIES
THE IAN FAYS**
8/23 Bottom of the Hill

**PARKERPALOOZA V:
SPIRAL STAIRS
STILL FLYIN
KELLEY STOLTZ
HANK IV**
8/23 12 Galaxies

**BOB HARP W/ FRED
ODELL**
8/24 Make Out Room



**!!!
SUGAR & GOLD**
8/27 Independent

**MON COUSIN BELGE
GIRLS**
8/27 Cafe du Nord

**THE INSTANT
MESSENGERS**
8/28 Rickshaw Stop

**SLIM CESSNA'S AUTO
CLUB**
8/30 Great American
Music Hall

**WEDEATER
BLACK COBRA**
8/30 Elbo Room

MATT AND KIM
9/2 Bottom of the Hill

NADA SURF
9/2-3 Great American
Music Hall

**WORLD BOOGIE 2008:
AFRISISSIPPI**
9/3 Elbo Room

PAUL WELLER
9/4 Fillmore

**NINE INCH NAILS
DEERHUNTER**
9/5 Oracle Arena

**ASSYLUM STREET
SPANKERS**
9/6 Red Devil Lounge

MOGWAI
9/6 Grand Ballroom

DAVE STEWART
9/7 Fillmore

**BODIES OF WATER
THROW ME THE STATUE**
9/7 Bottom of the Hill

FREEZEPOP
9/8 Elbo Room



XIU XIU
9/13 Bottom of the Hill

JANET JACKSON
9/13 Oracle Arena

AC/DSHE
9/13 Slim's

**AL GREEN
GLADYS KNIGHT**
9/19 Sleep Train Pavilion

FLEET FOXES
9/19 Independent

HENRY ROLLINS
9/19 Zellerbach
Auditorium



**NICK CAVE & THE BAD
SEEDS**
9/20 Warfield

**TREASURE ISLAND
MUSIC FESTIVAL**
9/20-21 Treasure Island

THE WEDDING PRESENT
9/21 Great American
Music Hall

SPOON
9/22-24 Fillmore

RA RA RIOT
9/24 Rickshaw Stop

JOURNEY
9/24 Sleep Train Pavilion
9/27 Shoreline
Amphitheatre

SILVER JEWES
9/25 Fillmore

RANCID
9/26-27 Warfield



MISSION OF BURMA
9/26-27 Independent

MY BLOODY VALENTINE
9/30 The Concourse at
SF Design Center

**PEOPLE UNDER THE
STAIRS**
10/1 Independent



SIGUR ROS
10/3 Greek Theatre

**IRON & WINE
SHOLI**
10/5 Bimbo's

**BLACK LIPS
GRAND OLE PARTY**
10/6-7 Great American
Music Hall

**HIGH PLACES
PONYTAIL**
10/8 Bottom of the Hill

**NEW KIDS ON THE
BLOCK**
10/10 HP Pavilion

SANTANA
10/11 Shoreline
10/12 Sleep Train
Pavilion

**SAY HI
THE IAN FAYS**
10/18 Bottom of the Hill



TINA TURNER
10/19 HP Pavilion

**MASTER
ESTUARY**
10/27 Elbo Room

CRYSTAL CASTLES
10/29-30 Independent

ROKY ERICKSON
11/1-2 Great American
Music Hall

**THE SPINTO BAND
FRIGHTENED RABBIT**
11/1-2 Bottom of the Hill

CITIZEN COPE
11/3 Palace of Fine Arts

RAY LAMONTAGNE
11/3 Paramount Theatre



JOAN BAEZ
11/18-19 Herbst Theatre

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Commission Hearing Room
Marilyn Yalom, author of *THE
AMERICAN RESTING PLACE*
Andrew Altschul, author of
LADY LAZARUS Mike
Greensill

September 6, 10AM - Noon:
Live from the San Francisco
Ferry Building's Port
Commission Hearing Room
Tamim Ansary, author of *WEST
OF KABUL, EAST OF NEW
YORK* Hao Jian Tian, author
of *ALONG THE ROARING
RIVER: MY WILD RIDE FROM
MAO TO THE MET*, with
author Amy Tan
Music from: The Bonesetter's
Daughter Opera San Francisco
Giants' Tim Flannery Mike
Greensill

**September 13,
10AM - Noon:**
Live from the San Francisco
Ferry Building's Port
Commission Hearing Room
W.A.V.E.: an ensemble of
women promoting and per-
forming music of the medieval,
Renaissance, and Baroque
periods
A.T. Stefanski with a taste of
beer from Uncommon Brewers
Mike Greensill

**September 20,
10AM - Noon:**
Live from the San Francisco
Ferry Building's Port
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Author Irvine Welsh
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EVENTS

“Building a Slow Food Nation”

PREVIEW There are so many things to love about the international Slow Food movement. Its emphasis on relocating our food networks and savoring every tasty bite. Its support of small farmers using sustainable growing practices. Its elucidation of the links between our inefficient and toxic “conventional” food system to issues such as climate change, natural resource depletion, and social (in)justice. I therefore raise my glass of biodynamically grown wine to these visionaries. Cheers.

What’s not so cool, though, is the elitism too often inherent in the movement, like a free-range chicken bound up with a humanely-farmed egg. I tend to panic if it’s not organic — then enjoy my Safeway-bought microwavable corn dog anyway — but sweet Demeter, I certainly can’t afford a 100 percent poison-free diet, and my financial straits are not as dire as other folks’. True, Americans budget a paltry 10 percent of their paychecks toward food, half the amount we devoted to meals in the domestically inclined 1950s. Most of us still complain about this teensy allotment, so what’s it going to take to get all of us — not just high-earning, well-educated folks with time to simmer homemade spaghetti sauce from vine-ripened heirloom tomatoes — on the Slow Food bandwagon?

This is what I hope Bill Fujimoto of Monterey Market, Sam Mogannam from Bi-Rite, and Anya Fernald and Naomi Starkman, representing Slow Food Nation, will address — at least a little — during “Building a Slow Food Nation,” a discussion of how to create a better, fairer food system. Because everyone should have access to biodynamically grown alcohol. Cheers. **(Kat Renz)**

BUILDING A SLOW FOOD NATION Thurs/21, 5:30 p.m., wine and cheese

reception; 6 p.m. panel; \$12–\$18. Commonwealth Club, 595 Market, 2nd floor, SF (415) 597-6700, www.commonwealthclub.org

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 20

Top Chefs Tell All Commonwealth Club, 595 Market, second floor, SF; (415) 597-6705. 6:30pm, \$25. Stars of Bravo Network’s *Top Chef* series, including Zoi Antonitsas of Zazu Restaurant and Ryan Scott of the Mission Beach Café, give you their culinary insights and behind the scenes dirt. Maybe they know something about Gordon Ramsay from Fox’s *Hell’s Kitchen*. Man, that guy is a dick!

THURSDAY 21

“A Soldier’s Heart: The Psychology of Courage” San Francisco Center for Psychoanalysis, 2340 Jackson, fourth floor auditorium, SF; (415) 563-5815. 7:30-9pm, free. Psychoanalyst Nathan Szajnberg, author of *Reluctant Warriors: Israelis Suspended Between Rome and Jerusalem* (BookSurge) discusses Israeli soldiers’ personal definitions of courage, as distinguished from acts of physical bravery. Personally, I’m more interested in the topic of Philip Zimbardo’s *The Lucifer Effect: Understanding How Good People Turn Evil* (Random House), though with documented cases of Israeli soldiers baiting — and shooting — rock-throwing Palestinian boys, maybe Szajnberg has a few stories about that as well.

FRIDAY 22

Third Annual Hurricane Katrina Fundraiser Rebecca’s Books, 3268 Adeline, Berk; (510) 852-4768. 7pm, \$5. “Brownie, you’re doing a heck of a job.” Well, maybe not so much. Three years after Katrina devastated New Orleans, the French Quarter may be swinging with tour-



ANYA FERNALD PHOTO BY TERRY MCCARTHY

ists, but there’s still a lot to be done in the Ninth Ward. Help raise funds with Big Easy author Alice Wilson-Fried, plus local poets Nina Serrano, Kirk Lumpkin, Mary Rudge, and a ton more.

SATURDAY 23

Shanghai San Francisco Coit Tower, 1 Telegraph Hill; www.shanghaisanfrancisco.com. Groups leave every half hour from 12:30-2:30pm, \$35. “Not a play, though you will be a player; not a tour, though you will be walking,” says the press release for this event, dubbed a “walking adventure show.” Maybe it’ll be like *Training Day*, where they’ll trick you into smoking angel dust, doing drug deals, and getting your “shit pushed in” at a house full of gang members. Probably not. Hopefully.

BAY AREA

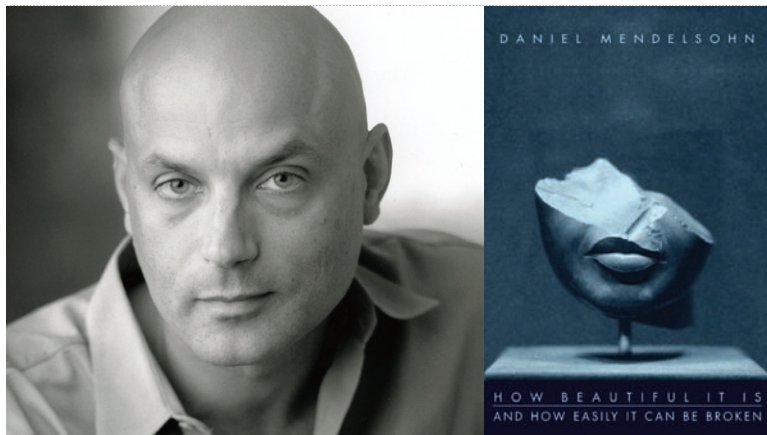
Fermented Foods Are Fun! Julie’s Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 10:30am-1:30pm, \$35. This workshop, complete with exclamation point, seems a little steep, but you’ve only got to bring glass containers and you can take home all the sauerkraut, yogurt, and kombucha you make. What, no kimchee? I want my money back.

SUNDAY 24

Arab Cultural Festival Golden Gate Park, County Fair Building, Ninth Ave. and Lincoln, SF; (415) 664-2200. 11am-6pm, \$6. Now in its fourteenth year, this festival features North African *rai* by MC Rai; Lebanese, Egyptian, and *khaleejy* jams by the Georges Lammam Ensemble, and Arab American hip-hop by D.C.’s Iron Sheik. There’ll also be dance and poetry performances, jewelry, crafts and artwork, henna tattoos, and my personal favorite: food. **SFBG**

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
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Critical sass

ISBN REAL This month, a collection of Daniel Mendelsohn's essays on books, plays, and films is being published.

How Beautiful It Is And How Easily It Can Be Broken (Harper, 480 pages, \$26.95) is excellent. But it lacks something I can't help wanting from the criticism I read, no matter how often some denunciation tries to shame the desire out of me. One of Mendelsohn's pieces even takes novelist and literary critic Dale Peck's 2005 review collection, *Hatchet Jobs* (New Press, 240 pages, \$14.95) to task for indulging in the very thing I look for: bitchiness.

According to Mendelsohn, Peck's analysis of any book cedes too much space to his caustic persona. Mendelsohn suspects that "what's really going on here isn't so much criticism as a kind of performance."

This is a common complaint. As standard as it's become for critics to coat their reviews in personality, extravagantly painting their territory with barbed humor and a couple catalogs' worth of references, there's no scarcity of resistance to that practice, either. Just last week, on Mark Sarvas' blog *The Elegant Variation* (www.marksarvas.blogs.com), writer Benjamin Percy expanded on Sarvas' disgust over an excessively autobiographical review of Julia Reed's memoir, *The House on First Street* (Ecco, 208 pages, \$23.95) in the Aug. 3 *The New York Times Book Review*. Percy suggested a causal connection between the swell of infantile pop punditry on cable news channels and "those critics who spotlight their voice, their life, upstaging the assigned book."

Within *How Beautiful It Is*, Mendelsohn quotes Peck's response to the controversy surrounding his critical flaying of

Rick Moody a few years ago. Here we-go-'round-the-criticism-bush: in turn, Peck's quote mentions Heidi Julavits' highly-regarded piece about the future of literary culture from the March 2003 maiden issue of *The Believer*. There, Julavits appeals to book critics to cool it already with the self-serving wisecracks. In fact, she mentions Mendelsohn as an exemplar of considered evaluation free from the static of the vitriol that's come into fashion.

Julavits' major beef was with the sadism of the bitchy critic, and in large part, that's the same problem Mendelsohn has with Peck's reviews. I have a lot of inner ethical debates queued up before I ever address, let alone endorse, the matter of the clever takedown. What I am willing to dispute right here, right now, is the puzzling belief that caustic criticism is not just ethically but also artistically deficient.

It's one thing to frown upon a mean-spirited performance that gets away from the reviewed work as well as the rhythm of its own structure. I could even grudgingly comprehend were a canonical critic like Dorothy Parker called out for wandering too far into the realm of bilious stand-up comedy. (So much for wicked stand-up criticism as only a current trend). Regarding Peck, Mendelsohn is not wrong to point out the ungainliness of his grabs at attention. I can appreciate the argument that one's limited reserve of creative energy should be spent in the service of creation and not destruction, particularly in the assessment of writers who don't deserve the baroque angst their crappy books inspire.

But is there really no understanding that the affected horror of the cranky critic is a ritualized template for evaluation, and one that is as valid — when done well — as any other? If there isn't, we're all in trouble. **(Jason Shamai)**

SUPER EGO

Marke B. flirts with the cutting edge dives, dance clubs and elbow rubs.

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- (3) Broccoli rabe, ricotta, oven-dried tomato, and mozzarella pizza, Pizzeria Delfina
- (4) Fatta topped with lamb, Old Jerusalem, SF
- (5) Gravenstein apples, Sebastopol

Tequila sunset

By Paul Reiding
 > paulr@sfbg.com

If, like me, you occasionally succumb to the temptation to judge a restaurant by its name, you might suppose that Cava22 is some kind of champagne bar ... all right, a *cava* bar, *cava* being the word the Spanish came up with to describe their *méthode champenoise*-style sparkling wines. And you wouldn't be completely wrong; the place, opened last winter by the Valle brothers (Ramón and Samuel) and Roger Magaña in a cavernous Mission District setting that had previously been the home of Bahia Restaurant, does offer a token selection of sparkling wines, including a rather wonderful *espumosa de muscatel* from Reymos (\$7 a glass): a bit on the fruity-sweet side, but not cloying.

But despite the name, the big deal at Cava22, booze-wise, isn't the selection of cavas and other sparkling wines. The big deal is tequila, of which several dozen varieties from the different age groups (blanco, reposado, añejo) are offered to purists and aficionados by the (shot) glass, mostly for less than \$10 each. At least in this sense, then, Cava22 is the Mission's answer to Tres Agaves in ballpark yuppieland. And since non-aficionados can be found all over town — even writing pieces like this

one — the drinks menu also includes an array of margaritas and infused tequilas, along with a smattering of concoctions made with other liquors. Or you can simply turn the sheet over to find a nice selection of beer and wine. Many of the wines are from Spain and Argentina, several are available by the glass, and all are reasonably priced.

If I'm making Cava22 sound like a gigantic bar, this is because in many respects it is. Certainly it's gigantic, a box with a high ceiling supported by a line of wooden pillars marching down the middle of the room. And certainly there's a bar, lit by a line of bordello-red ceiling lanterns and complete with a television mounted over the door so bar patrons can watch *fútbol* matches on Telemundo. But there's also chef Roman Beltran's food; it's good food, a sort of Spanish-Mexican amalgam, and fairly priced. That, plus the drink, plus the large number of tables, means that Cava22 is a good place to know about if you're flying out the door by the seat of your pants, hoping to indulge one of the great pleasures available to the urban diner: that of just drifting along with friends until a suitable place presents itself, complete with an available table.

The guacamole (\$5.50) disappointed me, I must say, notwith-

standing the generous allotment of deeply crisped tortilla chips. It was too oniony. (I have been making guacamole often in recent weeks, and my version includes, in addition to avocados, just some minced garlic, a pinch of cayenne, a squeeze of lime juice, a pinch of salt, and some chopped cilantro. No party-crashing by onions!) On the other hand, we loved and devoured a plate of roasted garlic cloves and fig compote (\$6.50) — a clever variation on the classic Spanish quince paste known as *membrillo* — suitable for spreading over grilled bread spears with some cambozola cheese. The cloves themselves looked a little drab, like old rubber fittings the plumber might be replacing, but roasting gave them a mellow sweetness and an almost buttery spreadability. Cambozola cheese, incidentally, isn't as fancy as it sounds; it's an industrial German product, with a manufactured name meant to make us think of two of its more storied relations, camembert and gorgonzola. Still, it's tasty enough and a good value. It's also vegetarian-friendly, as are the empanadas (\$6), a pair of corn-dough canapés filled with squash and peppers and napped with a sharp-edged tomato sauce.

But this is not a vegetarian restaurant. Meat is the motif among

the main courses, although there is a paella on offer along with a sizable list of seafood dishes. Typical of the meat possibilities is the Argentine milanesa (\$11): thin slices of beef-steak that are breaded, fried, and served with beans and rice. The name refers to Milan, of course, Argentina having substantial Italian ancestry. In a small irony, the Italians themselves call breaded, fried filets (usually of fish or veal) "all'inglese" — "in the English fashion." So, fingers pointing in every direction here. Cava22's milanesa steaks are profoundly breaded and fried indeed; by the time they reach the table, they're nearly geological in their earthy crispness and twisted shapes.

Camarones à la diablo (\$12), also known as prawns in spicy sauce, is one of those preparations you see on menus all over the place. Here the shrimp are peeled, which is certainly a blessing for the person eating them, and the tomatoey-looking "devil" sauce packs a real wallop. I can't recall having a more boldly chilefied sauce in any restaurant, and I liked it. Seafood dishes include a choice of sides — beans, rice, roasted potatoes, a few others — and these are on the good side of ordinary.

Service is knowledgeable and efficient, although the dining room is so big that sitting at one of the

window tables is like being near the end of a bus line: it takes some chugging to move things from kitchen to table and back again, and you can see your server coming from quite a distance. Luckily the table linens are well-starched and the street spectacle is unending: a human parade dressed every which way and heading in every direction, with many posesses making stops at Papa Toby's Revolution Café across the street, possibly to make inquiry as to the whereabouts of an interesting new tequila bar and restaurant they'd heard about. **SFBG**

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Cheap eights

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS On my way home one morning from another night of urban debauchery followed by very little and very disturbed sleep, I happened to glance at my little pickup truck's odometer at the exact moment it turned to 88,088. You want to mark these moments, if you're me, but of course you can't. At 60 mph, you have, what, one minute to revel in the numerological significance of the big event?

Well, guess what? One minute is enough time to realize that, hey, the day was Friday, Aug. 8, or 8/8/08! Which I very quietly celebrated for 12 seconds (two-tenths of a mile) before going, *Hey, I wonder what time it is?* Because I left the city at 6:45 and I'm on Stony Point Road, approaching Pepper, so.... *No way!*

Yes way. It was 7:52, exactly, by my cell phone, which never has enough signal for meaningful conversation but always stays connected to the sun. Or however they do that.

So, to summarize, at eight minutes to 8 a.m. on 8/8/08, my car's odometer read, 88,088, and just like that your chicken farmer truly had herself a new favorite number.

Yeah yeah yeah, but what did you eat that day? Well, since you asked, I ate oatmeal with blackberries for breakfast as soon as I got home and picked me some blackberries. Then I ate a bacon, lettuce, and tomato sandwich with a pile of home fries for lunch. And then I ate some chicken soup with lots of hot sauce for dinner.

In-between meals I ate the first couple apples off my apple tree, and I ate some sunflower seeds, and popcorn of course, and a poached pear. Poached in the sense of *I stole it off someone else's tree*. Oh, and I ate a cucumber salad. All these things I ate. Since you asked.

And notwithstanding all this eating and eight-ing, it was an unremarkable day. In fact, an unlucky one. I had planned to stay home all day to sign for my new laptop, which never came because FedEx couldn't find my house. Which is what I get, I suppose, for living in a shack.

Come to think of it, eight was my first favorite number. Thanks to Ray Fosse, whom I was in love with. For no apparent reason. I remember that, thanks to Ray Fosse, eight was my first big-deal birthday. Which (for

the record, by the way, so you know) I turned on May 21, 1971. Or: 5/21 (5+2+1), '71 (7+1) ... and ... oh, I'm just fucking with you now.

I mean, it's all true, and my math, I believe, is good. But I'm a reasonable chicken farmer. I have a level head and square shoulders and two flat feet on the ground — except, I guess, when I'm flying over fences with a hatchet in my hand, chasing deer. Which I do, if you believe everything you read in the paper.

Anyway, like I was saying, new laptop. As you know, I finally broke down and got an actual cell phone. Plus my first-ever iPod. I am totally geared and gadgetized now for a serious bid to re-enter the world as most people I know know it. My chickens shudder at the thought, but I am even looking to move back to civilization — not so FedEx can find me so much as that's where I work now. In civilization. With people and everything! At least part-time, but I haven't had me even a *part-time* job since the late '80s. No lie.

I've been buttering my bread and bringing home the bacon as a musician and a writer, respectively. And all along, as you know (if you've been paying attention), my true ambition has been to work in the service industry.

Is feeding kids, changing diapers, and cooking dinner the service industry? If so, I am almost there! Last week I opened an actual savings account. And I know what you're thinking, right now, if you like Cheap Eats and Eights. You're thinking, "Don't quit your day job."

I won't.

My new favorite restaurant is King Sing Chinese Cuisine because its name is practically a song. At lunchtime on a Sunday there was nobody there, and the weirdest show ever on TV instead of the Olympics. Some kind of Chinese reality variety show with fire-jumping, sleight-of-handing, and iron-cheffing. Plus cute cute girls and hot hot guys. Both waiters were standing in front of the TV with their hands behind their backs, mesmerized. Wanted to ask for an explanation, but asked instead for the fish fillet with tender greens. **SFBG**

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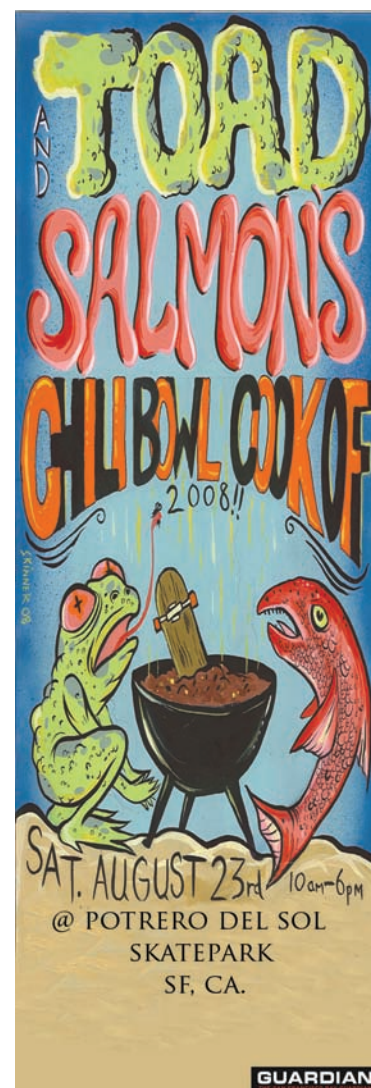


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film

Let's face it, *Hamlet 2* is only as good as Steve Coogan, whether he's wearing a tank top and showing off luscious long locks (left), or in straightforward high school drama teacher drag as thesp-on-a-rampage Dana Marschz (right).

PHOTOS BY CATHY KANAVY, COURTESY OF FOCUS FEATURES



Shakespeare and sexy Jesus

Hamlet 2 moonwalks and roller skates to comic glory

By Amber Humphrey
 > a&eletters@sfbg.com

Sundance darling *Hamlet 2* has been dubbed by at least one critic as this year's *Napoleon Dynamite*; but with an R rating and dialogue like, "I feel like I've been raped in the face," the movie isn't nearly as quirky as that assessment implies. This is a good thing. Don't get me wrong, I enjoy comedy served with a side of whimsy just as much as any *Juno* fan; but brazenly puerile movies that lie on the more ribald end of the humor spectrum have their own undeniable charms.

There is an art to making an enjoyable lowbrow comedy, as bizarre as it may seem. It's the reason why deceptively dumb movies like *Team America: World Police* (2004) have achieved cult status and obscenely dumb movies like *Hot Rod* (2007) should never, under any circumstances be viewed — and incidentally, both were scripted (at least in part) by *Hamlet 2* cowriter Pam Brady. There may be a fine line between stupid and clever, but the line that separates silly from moronic is just as — if not more — tenuous. Brady's good name is happily on the road to recovery, though, with this over-the-top farce.

To quote Polonius from *Hamlet 1*, "Though this be madness ... there is method in it."

All of the madness, as it were, revolves around Dana Marschz (Steve Coogan), an inept but undeniably gung-ho high school drama teacher. You see, Marschz (and every consonant is pronounced in that name) is a failed actor who devotes himself to the two students in his class and the low-budget, sparsely attended stagings of recent Hollywood classics like *Erin Brockovich*. When the school newspaper's prepubescent, hyperarticulate drama critic gives his latest production a scathing review, Marschz is distraught, but he flirts with the idea of writing something original. It isn't until the following school year, when funding for drama is cut, that he's shocked into action. He begins working on what will become a sort of play-within-a-play — a lewd and ridiculous sequel to *Hamlet* with a cast of characters that includes Albert Einstein, sexy Jesus, a bi-curious Laertes, and everyone else from the original Shakespearean tragedy, brought back to life via time machine.

Though the tone is overwhelmingly absurd, this is a satire. It isn't a

particularly sophisticated satire, but it's effective nonetheless — offering a critique of censorship and the ACLU; Amy Poehler plays a sassy, foul-mouthed lawyer with no qualms about defending a high school play wherein Jesus gets a hand job. Rounding out the cast is Catherine Keener as Marschz's crass wife, David Arquette as the Marschzs' virtually silent boarder, who inexplicably follows them everywhere, and Elisabeth Shue as herself. But make no mistake, this is Coogan's show. He's a star in his native England, yet as far as American cinema is concerned, he's consistently been relegated to supporting roles. Finally he's allowed to shine here, and the movie ultimately owes its success to his performance. He falls down repeatedly in an intersection while wearing roller skates, he exposes his butt, he moonwalks on water as sexy Jesus — all of it inspired. Shakespearean comedies usually end in a wedding; though no one gets married in *Hamlet 2*, it's a hell of a lot funnier than anything the Bard ever wrote. **SFBG**

HAMLET 2

Opens Fri/22 at Bay Area theaters
 See Movie Clock at sfbg.com

COMIC DRAMA: HOW TO ACT THE STEVE COOGAN WAY

Rock me, sexy Jesus — I mean, sexy, sniffle-y Steve Coogan. With a little luck, the British actor's latest comedy will soon place those lyrics on the lips of teenaged malcontents — the same ilk that Coogan's hemorrhoid-commercial thespian and high school drama theater Dana Marschz happily mentors in *Hamlet 2*. As a parody of inspirational teacher flicks, *Hamlet 2* is a rousing success — the type Mr. Holland would toss his opus for. It's almost completely due to Coogan. In contrast to his brief, blotto turn through that other cinematic lampoon in the theaters, *Tropic Thunder*, he klutzes, kibitzes, and futzes, hilariously, through nearly every frame.

Hamlet 2 finds Coogan playing an American mired in a monochromatic Albuquerque. Marschz is a pathetic synthesis of ditziness, show-must-go-on hope, and ambition — writing *Hamlet 2* seems the perfect way for him to exorcise his own fatherly ghosts and put a feel-good spin on that downer play. Yet it was the character's bare-faced vulnerability that Coogan — known in the United Kingdom for his TV commentator Alan Partridge and stateside as an independent actor who has appeared in films by Michael Winterbottom, Jim Jarmusch, and Sofia Coppola — found most daunting.

"I think I'm going to fall flat on my face in everything I do, really," allows the actor, congested and "bunged-up" during the San Francisco stop of a press tour. "I'm used to playing comic characters who are often unpleasant people and who you somehow have some kind of empathy for. This guy isn't awful or nasty. He's vulnerable and foolish and slightly self-delusional. I could see how you could make him funny. [The trick is to make sure] the audience would care enough about him to see it through to the end. That was the tough thing."

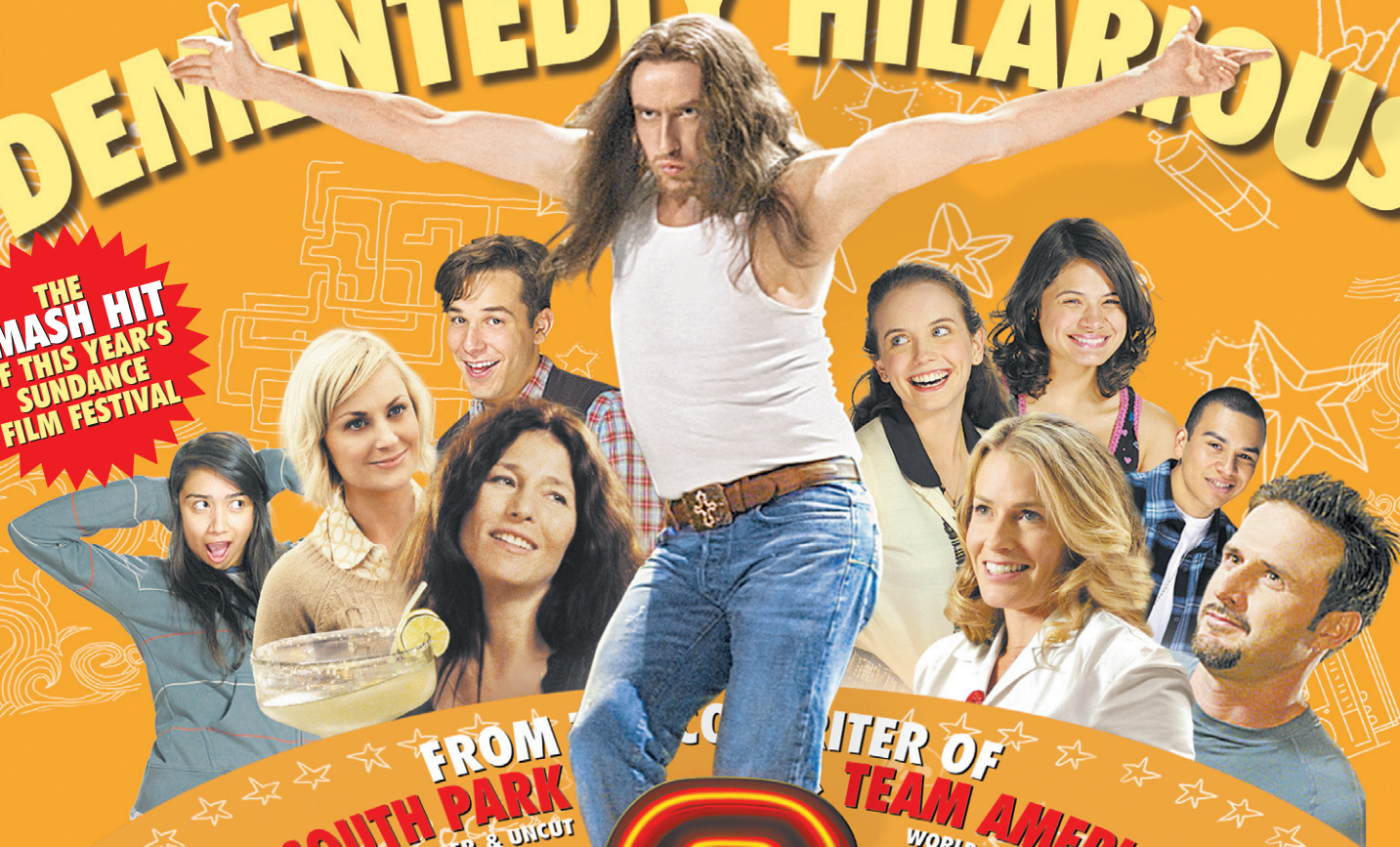
Coogan meets the challenge. Now perhaps kids in music stores will call out for the actor's drama geek or rocker Christ figure as much as his smirking, überhipster version of Tony Wilson in 2002's *24 Hour Party People*. "I feel very, very close to that film," Coogan says of Wilson, partly because he grew up in Manchester, where he often slipped into Wilson's Hacienda nightclub. "All the events in that movie, I witnessed as a young teenager. When I did the movie, I felt like I was reliving my youth — except I was playing the guy at the center of the events, rather than the spectator." **(Kimberly Chun)**

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Warchild

» **REVIEW** German director Christian Wagner's *Warchild* is a captivating and tragic drama about the psychological repercussions of the Bosnian war. Ten years after the fighting has ended, Senada (Labina Mitevska) comes across evidence suggesting that her daughter Aida, who was lost in the melee, might still be alive. She follows lead after lead with a kind of eerie resolve, undaunted by the fact that everyone — including her estranged husband — thinks she's behaving irrationally. She eventually makes her way into Germany illegally and discovers that Aida, now 12 and renamed Kristina, was adopted by an affluent couple. Although the girl is clearly enjoying a life of privilege and has no recollection of her birth parents, Senada is determined to take her back to Bosnia. Naturally, this desperation is an expression of maternal love. But Senada also seems to believe that in reclaiming Aida, she will be able to reclaim the life that was essentially stolen from her during the war. Mitevska gives an arresting performance as the guarded but obviously broken protagonist; she is simultaneously sympathetic and unsettling. (Amber Humphrey)

WARCHILD opens Fri/22 at the Roxie Film Center. See Rep Clock for showtimes.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 66. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see sfbg.com.

OPENING

Death Race Remake! (1:45)

» **Exte: Hair Extensions** We've had killer video tapes, rental homes, photographs, mirrors, dolls, and even cell phones — why not killer hair extensions? Yep, the concept of Japanese import *Exte* is flat-out ridiculous, but the movie's weird enough to endear even jaded fans of J-horror. Chiaki Kuriyama (*Kill Bill*'s Gogo Yubari) stars as apprentice hairdresser Yuko, whose carefree life is suddenly disrupted when she becomes caretaker to her young niece, Mami (Miku Sato) — abandoned by a flighty sister who's been abusing the child when she's not boozing it up at the local karaoke joint. Inconvenience turns to chaos when Yuko and Mami's lustrous tresses catch the eye of a local morgue worker whose obsession with hair puts him on wack-job par with *Silence of the Lambs*' Buffalo Bill. Oh yeah, and he's also hiding this hollowed-out corpse that keeps producing long locks, even though the girl in question has long since shuffled off this mortal coil. *Lots* of long locks. Like, enough to fill a room, and with enough bad juju to supernaturally come to life and attack anyone who's unknowingly wearing pieces of them as extensions. *Exte* is surely creepy, but it's balanced out with camp; clearly, writer-director Sion Sono is aiming for as much spoof as he is spook. (1:48) *Four Star*. (Eddy)

» **Hamlet 2** See "Shakespeare and sexy Jesus," page 59. (1:32)

Hats Off Ain't gonna lie to you — I settled in to watch *Hats Off* with a certain amount of trepidation. Heartwarming doc about a quirky ninetysomething who's still doggedly pursuing the acting career she kicked off at age 65?

Not really what charges my batteries. But it didn't take long before Mimi Weddell won me over, with props to director Jyll Johnstone for managing to make her film inspiring yet not at all saccharine. Weddell — whose credits include cult slasher comedy *Student Bodies* (1981); *Sex and the City* (as Stanford's grandma); and multiple *Law and Orders* — has more or less carved out the little-old-lady niche among casting directors in New York City, where she lives in an apartment stuffed with relatives (including both of her grown children and a grandchild) and lots of hats. Though Mimi's health problems are hinted at, and it's clear finances are a concern, *Hats Off* is exactly what its title implies: a tribute to the longevity of a true free spirit. (1:24) *Sundance Kabuki*. (Eddy)

The House Bunny A fallen Playboy Bunny (Anna Faris) becomes the housemother of a sorority house populated by misfits. Makeovers ensue. (1:38) *Presidio*, *Shattuck*. **I.O.U.S.A.** With its animated pie charts and graphs, *Wordplay* (2006) director Patrick Creadon's latest documentary about the national debt (now a staggering \$9.5 trillion and counting) is intended for those with a limited grasp of the subject — namely, the vast majority of Americans. Unfortunately, *I.O.U.S.A.* occasionally feels like the cinematic equivalent of an Econ textbook. It's even divided into chapters. But this is a severely unsexy topic and any film attempting to break down complex economic concepts like the Laffer curve (you may remember Ben Stein's monotone explanation in *Ferris Bueller's Day Off*) is bound to have its lackluster moments. When all is said and done, *I.O.U.S.A.* is probably the best documentary that could have been made about our current fiscal crisis, and even if some of the information goes in one ear and out the other, the film more than succeeds in showing that America is on the verge of an economic meltdown. (1:30) (Humphrey) **A Jihad for Love** This documentary is the first major filmic study of gays living in the Muslim world, still faithful to their religion

CONTINUES ON PAGE 62 »

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| SEPT 26 | Wine Tasting Party at Cal Shakespeare, Orinda |
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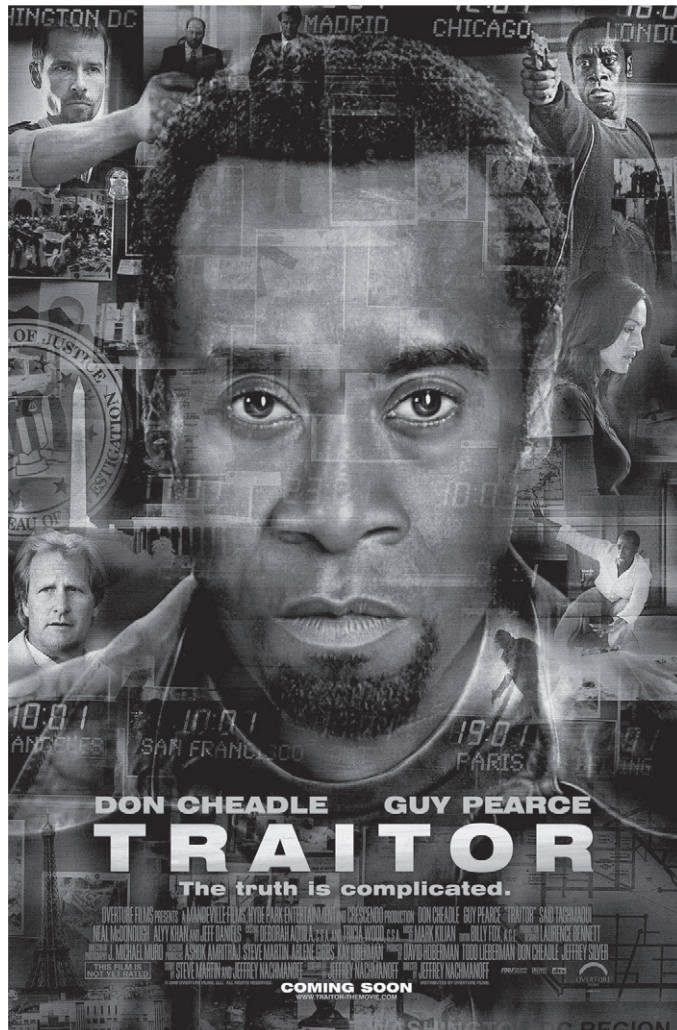
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she does, rather fortuitously, cross paths with Lila (Misty Upham), a Mohawk woman who smuggles illegal Chinese and Pakistani immigrants across the US–Canadian border. When Ray learns that there’s good money in smuggling how good the money is in smuggling, her misgivings are eclipsed by her desperation and together the two women make the perilous journey into Canada, driving across the frozen St. Lawrence River. Both Ray and Lila use the money they make to provide for their children, perhaps adding a shade of nobility to their illegal activity, but debuting writer-director Courtney Hunt wisely refrains from glorifying their actions. These characters are well-rounded and interesting, and held accountable for every decision that they make. *Frozen River* is a compelling examination of the depth and complexity of maternal love. (1:36) *Shattuck*, *Smith Rafael*, *Sundance Kabuki*. (Humphrey)

Hellboy II: The Golden Army (1:50) *Shattuck*. **Henry Poole Is Here** Wearing his customary look of gentle perplexedness but veiling the affability in a depressive fog. Luke Wilson plays the titular Henry Poole, a man not so much struggling beneath the weight of personal catastrophe as lying down under it, alongside an endless supply of hard liquor and Krispy Kremes. Moving into a house in the LA subdivision where he grew up and turning it into a sort of tract home of despair, Henry stubbornly refuses to engage with the world outside, rejecting the friendly overtures of his real estate agent (Cheryl Hines), his supermarket checker (Rachel Seiferth), and his neighbor Esperanza (Adriana Barraza). Unfortunately for him, the latter, named with *Pilgrim’s Progress* subtlety, becomes convinced that a stain on the side of his house is a manifestation of Christ, and she basically

turns the place where Henry has come to disappear into a local pilgrimage site. More delicately nudging him out of willful isolation are a mute eight-year-old (Morgan Lily) living next door and her winsome mother (Radha Mitchell). These are likable people to whom bad things have happened, and the viewer is unlikely to begrudge them an infusion of hope. But when the inexplicable occurs (launching a dispute over faith, hope, miracles, and drywall), it is far from unexpected, and this clumsy inevitability somewhat dissipates the enjoyment of witnessing a handful of quiet, damaged lives turn right side up. (1:39) *Elmwood*, *Embarcadero*. (Rapoport)

In Search of a Midnight Kiss Busted for exceeding the legal limit of pitifulness (getting caught masturbating to a photo of your housemate’s girlfriend = bad), failed Hollywood wannabe Wilson (Scott McNairy) is duly humiliated into posting on Craigslist for a New Year’s Eve date. The self-deprecating “Misanthrope to Misanthrope” ad he writes gets a response from Vivian (Sara Simmonds), an attractively glamorous blonde with all the personal charm of a meat cleaver. Having more or less passed her “audition” at a café (where other hopefuls are left unceremoniously stranded), Wilson is at a low enough self-esteem ebb to refrain from bolting — though for a while you may doubt his wisdom in failing to do so. Alex Holdridge’s indie feature hews to romantic comedy conventions in that the ice between this odd couple gradually thaws, and the reasons for Vivian’s defensiveness become sympathetically clear. This is one of those little movies that seems like nothing special at first, but stealthily ingratiates until it’s completely winning. A big plus is Robert Murphy’s gorgeous B&W photography of refreshingly unfamiliar LA locations. (1:30) *Lumiere*, *Shattuck*. (Harvey)

Journey to the Center of the Earth (1:33) *SF Centre*.

Mamma Mia! (2:02) *California*, *Empire*, *1000 Van Ness*, *Opera Plaza*, *Piedmont*, *SF Centre*,

Sundance Kabuki.

» A Man Named Pearl After working a 12-hour shift at an aluminum can factory, Pearl Fryar goes home and toils away in his garden. But it would be an understatement to say that Fryar has a green thumb. For one thing, the 68-year-old Bishopville, S.C., resident has apparently defied science. Trees indigenous to colder climates thrive in his garden. And then there’s the topiary: save for a three-minute demonstration at a local nursery, Fryar has never received any instruction in the art of creating sculptures from shrubs and trees, but his garden is, rather amazingly, covered (and I mean *covered*) with trees carved into gorgeous abstract shapes. Even though his topiary puts Edward Scissorhands to shame (in fact, he’s occasionally called Edward Scissorhands), he remains humble and is quick to drop whatever he’s doing to show school groups and tourists around his garden even if it means being a tad late for church. *A Man Named Pearl* is an endearing documentary about a man who seems to inspire everyone he meets and who single-handedly put his rural town on the map. (1:18) *Elmwood*, *Smith Rafael*, *Sundance Kabuki*. (Humphrey)

Man on Wire (1:34) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Harvey)

Mirrors (1:40) *1000 Van Ness*.

» Mongol (2:04) *Opera Plaza*.

The Mummy: Tomb of the Dragon Emperor (1:44) *1000 Van Ness*, *SF Centre*.

Pineapple Express Erstwhile indie auteur David Gordon Green takes the reins of the latest Judd Apatow laff factory production, but there’s little of spare films like *All the Real Girls* (2003) in *Pineapple Express*. Uh, not that you’d want there to be — *Pineapple* is explicitly for comedy fans who enjoy slapstick violence, gross-out humor, Seth Rogen’s everydude befuddlement, and smoking as much weed as humanly possible. Occasional hunk James Franco plays Saul, a spacey pot dealer who goes on the run with Rogen’s Dale after the latter, a process server, witnesses a murder. *Pineapple* definitely has moments of hilarity; mostly, they flare up at totally random intervals, as when Saul and Dale fly into a panic upon realizing how deep a shitpile they’re in, or in the presence of secondary characters, like Danny McBride’s Red, an arm-pit-shaved cat lover with a gift for nonsequiturs. A seemingly useless subplot about Dale’s teenage girlfriend does serve a purpose — to highlight that *Pineapple* is, first and foremost, a bromance of near-*Superbad* (2007) proportions — but it’s the chief cause of *Pineapple*’s overlong length. Memo to the next Apatowian editor, taken from *Pineapple*’s moral code: bros before hos, man! (1:52) *Grand Lake*, *1000 Van Ness*, *Presidio*, *SF Centre*. (Eddy)

» Roman de gare (1:43) *Oaks*, *Opera Plaza*.

The Sisterhood of the Traveling Pants 2 (2:15) *Orinda*, *Shattuck*.

» Sputnik Mania (1:32) *Red Vic*.

Star Wars: The Clone Wars *Star Wars: The Clone Wars* is inescapably a kid’s movie. Instead of overwrought exposition crawling across the screen at the beginning, there’s a pint-size Hannah Mon Mothma with a belly-shirt and a high midichlorian count calling the future Darth Vader “Skyguy.” Nickname-happy Ahsoka is Anakin Skywalker’s new padawan learner, full of pluck, punk, and vaulting ambition, and the two spend the movie bickering as they try to rescue Jabba the Hutt’s infant son from a pile of crumpled-up script treatments on the floor of George Lucas’ office. Director Dave Filoni keeps the action mercifully relentless, recalling Genndy Tartakovsky’s masterful *Star Wars: Clone Wars* animated TV series — without any of the ambition or inventiveness — and the CGI is sharp but forgettable, akin to watching a bad video game you never get to play. Families or fanboys will be sated; others, beware. (1:38) *Grand Lake*, *Marina*, *1000 Van Ness*, *Orinda*, *Sundance Kabuki*. (Ben Richardson)

» Step Brothers (1:38) *1000 Van Ness*, *SF Centre*.

Swing Vote (2:00) *1000 Van Ness*.

» Tell No One (2:05) *Albany*, *Clay*, *Smith Rafael*.

» Transsiberian Taking a long ride across Asia after a virtuous stint doing church volunteer work in China, near-exasperatingly enthusiastic train buff Roy (Woody Harrelson) and considerably-less-so spouse Jessie (Emily Mortensen) cross the Russian border and get a little more “adventure” than they bar-

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gained for. First there's the forced friendship of slightly-too-ingratiating Spaniard Carlos (Eduardo Noriega) and his own comparatively withdrawn squeeze, much-younger Yank Abby (Kate Mara), who turn up to share the Idaho couple's compartment. Then Roy goes missing during one station stopover. Then Carlos gets a little fresh. Then — well, suffice it to say that by the time Ben Kingsley shows up (again, after a brief initial appearance) as a questionably "clean" Russian narcotics detective, Jessie is up to her neck in very hot water, and about to start gurgling. An exercise in suspense that can rightly be called "Hitchcockian" — not so much in style as substance — directed by the underappreciated Brad Anderson (2004's *The Machinist*, 2001's *Session 9*) and cowritten by Will Conroy, *Transsiberian* delivers a very twisty, fairly ingenious tale that always stops just shy of full-on action flick implausibility. It's not a great movie, but it's the kind of very satisfying, non-braincell-robbing genre piece you wonder why Hollywood so seldom pulls off (or even attempts) anymore. Not that they did this time: ostensibly Amurrican *Transsiberia* comes to you through the combined producing efforts of Britain, Germany, Spain, and Lithuania. You go, Lithuania! (1:41) *Bridge, Shattuck, SF Centre*. (Harvey)

» **Tropic Thunder** The only way you can make a big, stupid action movie (one-liners, explosions, excessively dramatic slo-mo, characters named "Tugg") these days is to inject it with wall-to-wall snark. Director-star Ben Stiller plays, ahem, Tugg, a spoiled star

whose bankability is fading as his *Scorcher* franchise — in which he saves the world at least six times — loses heat. (He's also fresh off the widely-mocked *Simple Jack*, which plays as guffaw-inducingly offensive as it sounds.) Tugg's comeback vehicle is *Tropic Thunder*, a big, stupid action movie adapted from the memoir of a Vietnam vet (Nick Nolte) and directed by an intimidated rookie (Steve Coogan). Tugg's costars include a many-Oscar'd Australian in blackface (Robert Downey, Jr.), a fart-joke comedian (Jack Black, whose comic gifts are barely utilized here), and two up-and-comers (Jay Baruchel and Brandon T. Jackson). As *Tropic Thunder* (the movie-within-the-movie) goes awry, stranding the actors in a jungle rife with vicious beasts and heroin rings, *Tropic Thunder* (the actual movie) sets about satirizing show biz with unmitigated glee. As a boorish studio head, Tom Cruise delivers the most over-the-top performance, and Stiller redeems himself after a few too many eh movies (side note: *Tropic* is his first directorial effort since 2001's *Zoolander*). But the true star is another real-life comeback kid, Downey, Jr. — never less than hilarious in possibly the most bizarre role he'll ever play. (1:47) *Grand Lake, Marina, 1000 Van Ness, Orinda*. (Eddy)

» **Trumbo** "I have the feeling that if you give most people in the world the choice between enough food for their children and shelter and clothing in return for their freedom of speech, that they will go for the food, the shelter, and the necessities," said Dalton Trumbo, screenwriter of *Spartacus* (1960),

Exodus (1960), *Papillon* (1973), and a number of other films, including *Roman Holiday* (1953) and *The Brave One* (1956), that either were written under an assumed name or (at the time) simply went uncredited. Trumbo and the rest of the "Hollywood 10" — screenwriters and directors who, when suspected of being communists, refused to cooperate with the House Un-American Activities Committee by invoking the First Amendment, not the Fifth, as justification. They were subsequently blacklisted by Hollywood studios. *Trumbo* director Peter Askin weaves insightful commentary from family, friends, film historians, and actors (Donald Sutherland, Dustin Hoffman, and Kirk Douglas make appearances) with vintage footage of the Academy Award-winning writer, giving us an eloquent portrait of a stubborn but nevertheless admirable man. Although the documentary is ostensibly about the impact the blacklisting had on the screenwriter's life, excerpts from speeches, novels, and letters (read by the likes of Joan Allen, Paul Giamatti, Liam Neeson, David Strathairn, and Michael Douglas) are interspersed throughout the film, showing that Trumbo (who died in 1976 at age 70) had a way of making words dance — and that he was deeply invested in everything he wrote. (1:36) *Lumiere*. (Humphrey)

To the Limit (1:35) *Roxie*. **The Unknown Woman** (1:58) *Smith Rafael*. **Vicky Cristina Barcelona** One day when I get to film my corniest sexual fantasies, I hope to use as accomplished an A-list cast as Woody Allen nabs for *Vicky Cristina Barcelona*. That's

the tone of this clunky romantic comedy: it's the semi-serious wet dream of a geriatric still besotted by European intellectuals and Leslie Caron's thunder-thighs — masquerading as a Jamesian meditation on two nubile American quasi-innocents abroad. *Vicky Cristina Barcelona* also highlights some of the Woodman's worst writing to date: the narration that thankfully wanes as the film progresses is notably tone-deaf (just how many graduate students are actually getting a degree in "Catalan identity," as Allen reminds us multiple times?). Luckily, the director-writer is blessed with a cast that lends credibility to the leaden lines: Rebecca Hall as Vicky — the more sober, analytical (read: academic), and romantically committed of Allen's two young women loose in Barcelona — is wonderfully believable, especially when she's fending off the advances of Javier Bardem, playing lothario abstract-expressionist Juan Antonio. He's lazily intent on bedding both Vicky and her curvaceous yet less than fully formed friend Cristina, etched with textbook sensuality by Scarlett Johansson. Cristina craves some of that well-defined, colorful

Catalan identity — and she gets a dose from both Juan Antonio and his ex, depicted as a messy, almost stereotypically "passionately Spanish" cave-girl cross between a Femlin and Anna Magnani by Penelope Cruz. Diverting — as sexual fantasies are wont to be — but far from the finest effort, comic or otherwise, from Allen. (1:37) *California, 1000 Van Ness, Piedmont, Presidio, SF Centre, Sundance Kabuki*. (Chun)

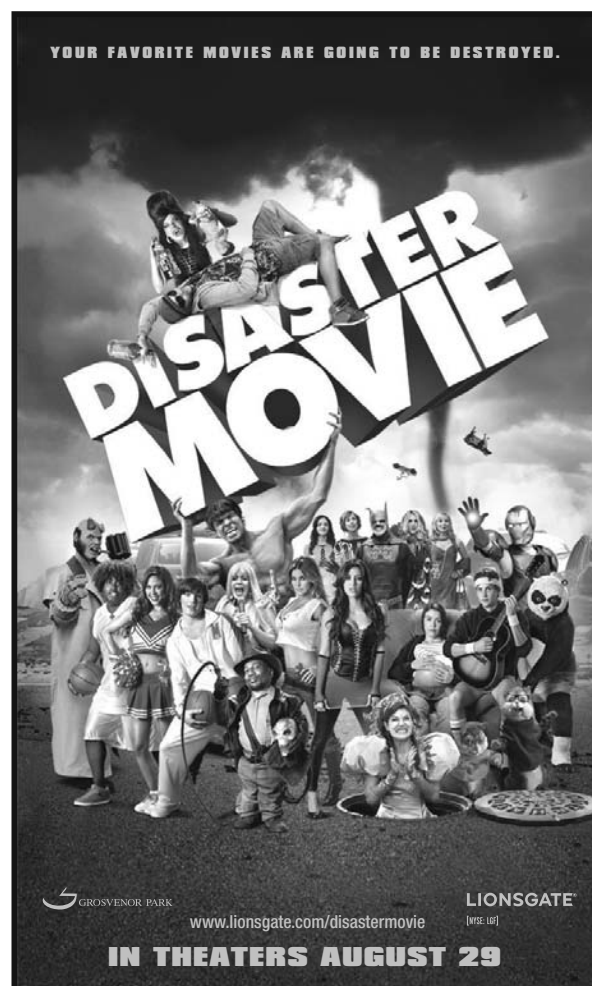
» **The Visitor** (1:58) *Oaks*.

» **The Wackness** (1:35) *Lumiere, Shattuck*.

» **WALL-E** (1:38) *1000 Van Ness, SF Centre, Shattuck*.

The X-Files: I Want to Believe (1:44) *1000 Van Ness*. **SFBG**

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Single mothers Lila (Misty Upham) and Ray (Melissa Leo) join forces for a risky immigrant-smuggling operation in *Frozen River*, now playing at the Christopher B. Smith Rafael Film Center and other Bay Area theaters. | PHOTO BY JORY SUTTON

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BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$10. "Midnight Mass": "SF Underground Short Film Festival," Fri, midnight.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. "Ladies on the Loose": •Valley of the Dolls (Mark Robson, 1967), Wed, 1:45, 7, and The Group (Lumet, 1966), Wed, 4:10,

9:20; •Three Coins in the Fountain (Negulesco, 1954), Thurs, 2, 7, and The Best of Everything (Negulesco, 1959), Thurs, 4:35, 9:35. **The Little Mermaid** (Clements and Musker, 1989), Aug 22-28, 2, 7:30. Presented "sing-along" style; tickets for this show \$10-15 (www.ticketweb.com).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **A Man Named Pearl** (Galloway and Pierson), call for dates and times. **Man on Wire** (Marsh), call for dates and times. **Tell No One** (Canet, 2007), call for dates and times. **The Unknown Woman** (Tornatore, 2007), call for dates and times. **Frozen River** (Hunt), Aug 22-28, call for times.

"FILM NIGHT IN THE PARK" Old Mill Park, 300 block of Throckmorton, Mill Valley; (415) 453-4333, www.filmnight.org. \$3-6. **Ratatouille** (Bird, 2007), Fri, 8. Central Field, Broadway and Bank, Fairfax; phone, Web site, and price same. **Breaking Away** (Yates, 1979), Sat, 8.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **The Power of Nightmares — Part Three** (Curtis, 2004) Wed, 7:30.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Remembering Anna Magnani": **Of Life and Love** (Zampa, Franciolini, Rossellini, Visconti, and Guarini, 1953), Tues, 6:30.

JEWISH COMMUNITY CENTER OF THE EAST BAY 1414 Walnut, Berk; www.jcceastbay.org. \$8. "CineMingle": **Sidewalk** (Dror), Thurs, 7:30.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. \$20 (includes admission to the special exhibition, "Women Impressionists"). "Cinema Supper Club: From the Golden Gate to the Silver Screen": **Bullitt** (Yates, 1968), Thurs, 6.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org (reservations required as seating is limited). \$10. "Cinemalit: Flights of Fancy": **The Story of Vernon and Irene Castle** (Potter, 1939), Fri, 6:30.

NONESUCH SPACE 2865 Broadway, second flr, Oakl; (510) 625-1600, www.paragon-media.org/nonesuchspace. \$5-10. **Holding Ground: The Rebirth of Dudley Street** (Lipman and Mahan),

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Sat, 7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Manoel de Oliveira: Talking Pictures": **My Case** (1986), Wed, 7:30; **Doomed Love** (1978), Sun, 3. "Streets of No Return: The Dark Cinema of David Goodis": **The Professional Man x Two** (Kazan, 1989 and Soderbergh, 1995), Thurs, 6:30; **And Hope to Die** (Clément, 1972), Thurs, 8:30; **Moon in the Gutter** (Beineix, 1983), Sat, 6:30. "The Long View: A Celebration of Widescreen": **Invasion of the Body Snatchers** (Siegel, 1956), Fri, 7; **2001: A Space Odyssey** (Kubrick, 1968), Fri, 8:40; **In Cold Blood** (Brooks, 1967), Sat, 9; **The 400 Blows** (Truffaut, 1959), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Dead Man** (Jarmusch, 1996), Wed, 2, 7, 9:25. **Close Encounters of the Third Kind** (Spielberg, 1977), Thurs, 7:30. **It Came from Outer Space** (Arnold, 1953), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Killer of Sheep** (Burnett, 1977), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Mister Lonely** (Korine, 2007), Aug 26-27, 7, 9:20 (also Aug 27, 2).

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. "Crossing the Border Film Festival": **Welcome Home** (Gruber, 2004), Wed, 7; **Trade** (Kreuzpaintner, 2007), Wed, 9; **In July** (Akin, 2000), Thurs, 7; **Distant Lights** (Schmid, 2004), Thurs, 9. **Encounters at the End of the World** (Herzog, 2007), Wed-Thurs, 7 (also Wed, 3). **To the Limit** (Danquart, 2007), Wed-Thurs, 8:50 (also Wed, 5). **Warchild** (Wagner, 2006), Aug 22-28, 7, 9 (also Sat/23-Sun/24 and Aug 27, 2:30, 4:45).

SAN FRANCISCO FRIENDS MEETINGHOUSE 65 Ninth St, SF; (415) 431-1918, center@political-education.org. \$10. **You Got to Move** (Phenix and Selver), Thurs, 7.

UNION SQUARE Powell and Geary, SF; www.tripadvisor.com/movietour. Free. **Planes, Trains and Automobiles** (Hughes, 1987), Wed, 8pm (sundown). New and gently worn suitcase donations accepted to benefit Suitcases for Kids, a program for Bay Area foster children.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "The Stoned Apocalypse": "Legendary Light Shows" (1966-1970), Thurs, 7:30; **The Virgin's Bed** (Garrel, 1968), Sun, 7:30. **SFBG**

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AUG 26 Walnut Creek Marriott Mixer

AUG 28 Single Mingle at Trader Vic's, Emeryville

AUG 29 Hot August Night Dance, Sunnyvale

AUG 31 Baby Boomers Bash, Monterey Bau/Santa Cruz

SEPT 4 Single Mingle, Silicon Valley

SEPT 5 International Wine Tasting & Dance, San Francisco

SEPT 6 Best of the Men Party, Pleasanton Marriott

SEPT 9 MidLife Singles Mixer, Sausalito

SEPT 10 Free Financial Seminar/Social, Emeryville

SEPT 13 Singles Extravaganza, Millbrae

SEPT 26 Wine Tasting Party at Cal Shakespeare, Orinda

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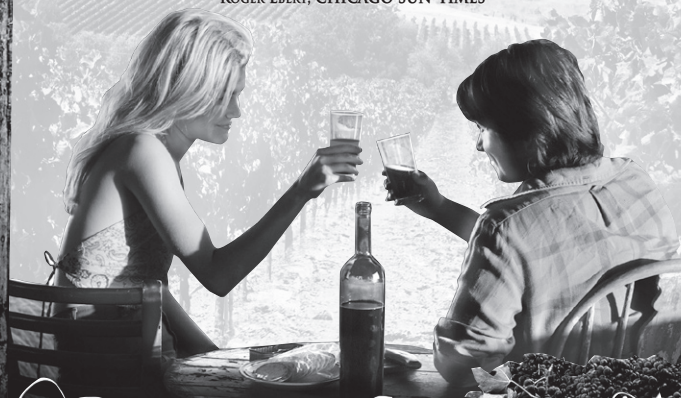
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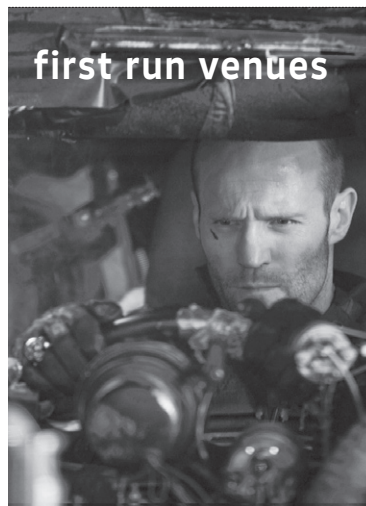
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FILM

first run venues



Paul W.S. Anderson directs Jason Statham in *Death Race*, a loose remake of the 1975 cult classic *Death Race 2000*. It opens Fri/22.

PHOTO BY TAKASHI SEIDA

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The following person is abandoning the business name **MISSION SMOG TEST ONLY**. 1296 Shotwell St., San Francisco, CA 94110. Ivan Mendoza, 1296 Shotwell St., San Francisco, CA 94110. This business was conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ivan Mendoza. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424606.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 413327 The following person is doing business as **ALIST PHOTOGRAPHY**. 6571 Glen Oaks Way, Oakland, CA 94611. Tabitha Lebeg Schoenfeldt, 6571 Glen Oaks Way, Oakland, CA 94611. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/08. Signed Tabitha Schoenfeldt . This statement was filed with the County Clerk of the City and County of San Francisco, CA by Patrick O'Conner on July 5, 2008. **August 13, 20, 27, September 3, 2008. L#424603.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO**. 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc. CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **August 13, 20, 27, September 3, 2008. L#424601.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312908-00 The following person is doing business as **SAW DESIGNS**. 3922 25th St., San Francisco, CA 94114. Shawn A. Wood, 3922 25th St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Shawn Wood. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 6, 2008. **August 6, 13, 20, 27, 2008. L#424509.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312949-00 The following person is doing business as **DARWIN CAFE**. 212 Ritch St., San Francisco, CA 94107. Christopher M. Burnett, 60 E. Carmel Valley Rd., Carmel Valley, CA 98262. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 9, 2008. **August 6, 13, 20, 27, 2008. L#424503.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313025-00 The following person is doing business as **SINGLE PAYER NOW**. 3407 24th St. #28, San Francisco, CA 94110. Lifesi, 3407 24th St. #28, San Francisco, CA 94110. This business is conducted by a coporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Donald Bechler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 11, 2008. **August 6, 13, 20, 27, 2008. L#424504.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313113-00 The following person is doing business as **NIMBLE FOOTWEAR AND APPAREL**. 621 Silver Ave., San Francisco, CA 94134. Rick Ibaseta, Sheila Castillo-Ibaseta, 621 Silver Ave., San Francisco, CA 94134. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rick Ibaseta. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on July 17, 2008. **August 20, 27, September 3, 10, 2008. L#424702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313179-00 The following person is doing business as **MYOFASCIAL PAIN SOLUTIONS**. 10 Norwich St., San Francisco, CA 94110. Kate W. Simmons, 10 Norwich St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kate Simmons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on July 21, 2008. **August 6, 13, 20, 27, 2008. L#424505.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313299-00 The following person is doing business as **THE PICK**. 390 Franconia St., San Francisco, CA 94110. David Zimmerman, 390 Franconia St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/25/08. Signed David Zimmerman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 25, 2008. **August 6, 13, 20, 27, 2008. L#424508.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03134431-00 The following person is doing business as **WORK LIGHT**. 970 Duncan St. #201, San Francisco, CA 94131-1805. Chris Legrand, 970 Duncan St. #201, San Francisco, CA 94131-1805. Robert Lockhart, 960 Wave. Ave. Moss Beach, CA 94038. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date July 28, 2008. Signed Chris Legrand. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 01, 2008. **August 6, 13, 20, 27, 2008. L#424510.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313479-00 The following person is doing business as **MICHAEL KWONG ASSOCIATE, ZHANG & KWONG CONSTRUCTION**. 1220 Howard St., San Francisco, CA 94103. Michael Kwong, 1220 Howard St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/4/08. Signed Michael Kwong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 4, 2008. **August 6, 13, 20, 27, 2008. L#424511.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313509-00 The following person is doing business as **MISSION SMOG TEST ONLY**. 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424605.**

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313211-00 The following person is doing business as **SIX DEGREES OF UNITY**, 3851 Market St. #A, San Francisco, CA 94131. Keri Lynn Cross, 3851 Market St. #A, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Keri Cross. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 22, 2008. **August 20, 27, September 3, 10, 2008. L#424704.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313675-00 The following person is doing business as **FDM.1804** Filbert St., San Francisco, CA 94123. Michael Bruno, Michael Novak, 1314 Shrader St., San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Bruno. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on August 12, 2008. **August 20, 27, September 3, 10, 2008. L#424703.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313785-00 The following person is doing business as **GLOBAL EXPORTER**, 2525 16th St. Suite 321, San Francisco, CA 94103. Global Merchandising Corporation, 2525 16th St. Suite 321, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/14/08. Signed Victor Vitlin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Aug 15, 2008. **August 20, 27, September 3, 10, 2008. L#424701.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **August 7, 2008.** To Whom It May Concern: The name of the applicant is: **BURNETT CHRISTOPHER MILO.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 212 Ritch St., San Francisco, CA 94107-1708. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): August 13, 20, 27, 2008 L#424602.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **July 30, 2008.** To Whom It May Concern: The name of the applicant is: **ALCATAZ CRUISES LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 33., San Francisco, CA 94111. Type of License Applied for: **54- ON-SALE GENERAL BOAT. Publication date(s): August 6, 13, 20, 2008 L#424506.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: **KIMBERLY LASHAY WATTS.** Proposed Name: **KIMBERLY LASHAY RUCKER.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **August 6, 13, 20, 27, 2008. L#424507**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545282. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sandeesh Kaur Chima for change of name. TO ALL INTERESTED PERSONS: Petitioner **SANDEESH KAUR CHIMA** filed a petition with this court for a decree changing names as follows: Present Name: **SANDEESH KAUR CHIMA.** Proposed Name: **SANDEESH KAUR MERRICK.** THE COURT ORDERS that all persons interested in this matter shall appear before

this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 2008. Time: 9:00 AM room- 218. Signed by David L. Ballati, Presiding Judge on Aug 7, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 7, 2008 by Gordon Park-Li, Clerk. Jun P. Panelo, Deputy Clerk. **August 13, 20, 27, September 3, 2008. L#424604**

SUMMONS ON CROSS-COMPLAINT (Citacion Judicial)
CASE NUM: (numero Del Caso): FCS 030365
NOTICE TO CROSS-DEFENDANTS:(Aviso Al Demandado):
Jamali Mansi, Raed Mohammed, and Khairy Imtair as Individuals dba Designer Brands for Less, and Walter Brown as an Individual.
YOU ARE BEING SUED BY CROSS-COMPLAINANT:(Lo Esta Demandando El Demandante): **Osama Masoud, an individual**
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts' Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un abogado de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): Superior Court, Solano County, Hall of Justice, 800 Union Street, Fairfield, CA 94533

The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es):
Plaintiffs Attorney: Philip A. Larrabee SBN 39226, Law Offices of Philip A. Larrabee. P.O. Box 832, Berkeley, CA 94701, Tele 510-644-3487
Date: (Fecha): _____, Clerk, by (Secretario) _____, Deputy (Adjunto)

(For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citacion use el formulario Proof of Service of Summons, (POS-1010)).

> automotive

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**RILEY**

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AUG. 20-26

ARIES

March 21–April 19
Don't go from one uncomfortable (yet so sexy) metaphorical outfit to another, hot mess! Figure out how to feel sexy *sans* the same old restrictions. Now is not the time for arbitrary change, so move through your old ways and design something better. Don't overpay to play.

TAURUS

April 20–May 20
Things aren't quite where you'd like them to be. You've known this for some time, and now you're ready to do something about it. Find the most still and certain place inside yourself, then sit pretty. The more centered you get, the better equipped you will be to handle your game.

GEMINI

May 21–June 21
Hunker down with a mystical Power Bar, gather up your resources, or join a revolution you can dance to. Now is the time to have a romantic eye-lock with your shiniest and best parts. Life's challenges encourage you to share with your comrades and find healing through good times.

CANCER

June 22–July 22
You've got to be both assertive and patient. No need to compromise before you go for gold just because of how long things are taking. Focus on mastery of action. Think of it like stretching after a long run — it takes time, but ensures you won't strain yourself for future activity.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

LEO

July 23–Aug. 22
Nurturing what you love is complicated. You've got to stab at being heartfelt — that whole sharing is caring thing — and be available to spend your time with friends and lend a Leo paw. The *real* work is in moving through your own limitations. It's the path to authority over your emotional ways.

VIRGO

Aug. 23–Sept. 22
Here's a mantra for you this week: "Communicate, but when in doubt, deliberate." You know what you need to do for your relationships to progress, Virgo. It's all about figuring out how to have a healthy balance between asserting your self and cultivating much-needed peace.

LIBRA

Sept. 23–Oct. 22
What a shame you're so busy investing all of your beautiful, brainy self into falling all over your worst case scenarios and fears. So sad! With a little patience and good old-fashioned self-love, you can enjoy the richness your life has to offer. For starters, share your best self with others.

SCORPIO

Oct. 23–Nov. 21
You need to let go. Things live out their time and pass away. It's a hard lesson to learn, but it's your lesson, pal. You can focus on how overwhelming and shitty this is, but it won't change a thing. Instead, try taking charge of your actions while you are still in the driver's seat.

SAGITTARIUS

Nov. 22–Dec. 21
Do you want more money, but have a tendency to judge people in the socioeconomic class upstairs from you? Watch out for the ways you block your own potential for success. Look at your issues frankly, and refine your vision of what you want and what it should look like. Matter follows vision!

CAPRICORN

Dec. 22–Jan. 19
No matter how awesome you are — and let's face it Cap, you are awesome — sharing your greatness all over the land when you're feeling down won't get the results you want. There's this little thing called timing, and when it's off it can screw everything up.

AQUARIUS

Jan. 20–Feb. 18
Everyone knows Rome wasn't built in a day — unless, of course, you're one of those kooky Aquarians who believe that aliens came to Earth and whipped that puppy up! We should not expect our greatest efforts to come together quickly, either. Pace yourself. You're on the right path.

PISCES

Feb. 19–March 20
There is no way around being direct right now. All of your stress and fear is being compounded by avoiding a straightforward approach. Focus on whatever your recurring themes are, because they're all yours, baby. By gaining authority over your process, you should be able to see the next step. **SFBG**

Ink Well by Ben Tausig

"Dropping E" 8 27 08

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Across

- 1. Pursuits
- 5. Second word of many a fairy tale
- 9. Company with a spokesduck
- 14. ___ the finish
- 15. Pro ___ (one way to divide things)
- 16. Scale
- 17. Deli sandwiches with purity measurements?
- 19. Common internet message board phenomena
- 20. Peak in Greek mythology
- 21. Ohio birthplace of Toni Morrison
- 23. Schwarzenegger's birthplace: Abbr.
- 24. Int'l aid gps.
- 26. Lusty sound file?
- 30. Corey Maggette, e.g.
- 32. Show with regional spinoffs
- 33. NYSE debut
- 34. Burial vessel
- 35. Animal group suffix
- 36. Canadian one-hit wonder with "Informer"
- 37. Potato sack race, essentially?
- 41. Raisers
- 42. Clever person
- 43. Moo ___ pork
- 44. 1977 Steely Dan title track
- 45. In a blue state?
- 46. Powwows
- 50. Charged air?
- 52. Blanc or Saint-Michel
- 53. "The Jungle Book" python
- 54. Victim of a 1965 "phantom punch"
- 56. Longtime New Yorker cartoonist Roz
- 58. Pool glance
- 61. Sensitive tsetse?
- 63. Like tempura
- 64. Not fooled by
- 65. Destitute
- 66. Controversial 2000 debate sounds from Al Gore
- 67. "___! Pass it on ..."
- 68. AAA and BBB, e.g.

Down

- 1. QB-turned-sportscaster Troy
- 2. Where "three men" are, in a rhyme
- 3. Tomei of "Before the Devil Knows You're Dead"
- 4. The Hague, to residents
- 5. Spin alternative
- 6. Look of one who's just seen a ghost
- 7. Four Holy Roman emperors
- 8. CNN correspondent Octavia
- 9. "August: Osage County" finale
- 10. In like ___
- 11. Back talk

- 12. Latin 101 verb
- 13. Ainer of 32-Across
- 18. Hindu doctrine with secret sexual rituals
- 22. Ninja, e.g.
- 25. Escape passages, possibly
- 27. Brown bagger?
- 28. Per
- 29. "I do," e.g.
- 31. Has dinner
- 32. She may never turn pro
- 35. Something to put cream on
- 36. Place that it wouldn't kill you to go one of these Fridays, or maybe you think you're too important for G-d now?
- 37. Dwindling restaurant/hotel franchise, familiarly
- 38. Nation on its own gulf
- 39. Pitch in
- 40. Vegetative roof covering
- 41. Month after avril
- 45. Is a skinflint
- 46. Objects of Homer's desire
- 47. 2005 Rookie-of-the-Year power forward Emeka
- 48. Fake flame maker
- 49. Lecherous man-goat hybrids
- 51. Bathtime noise
- 52. Bottoms out?
- 55. Firebird feature
- 57. Small syringe, for short
- 58. Includes indirectly, in a way
- 59. "Entourage" character played by Jeremy Piven
- 60. Semi
- 62. No-frills bed

Last week's solution

| | | | | | | | | | | | | | | |
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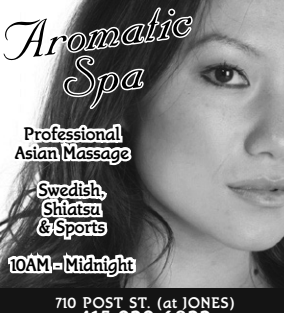
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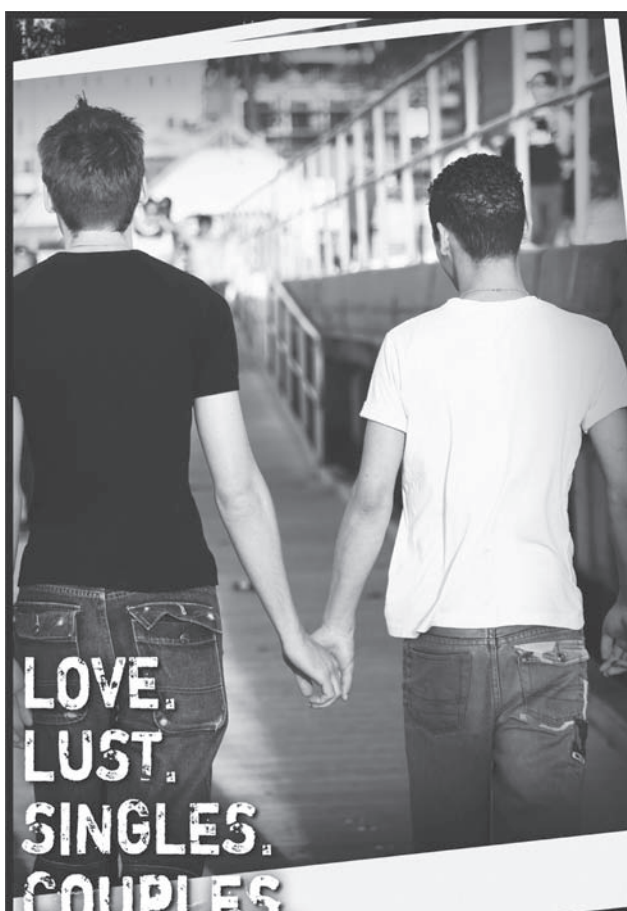
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Burning Woman

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Readers:

It's late summer again, when the hipper urban enclaves empty out and suddenly there's parking because all the cool people have gone to Burning Man or some other anarcho-artsy fire-dancing/fairy-wings festival. Burning Man in particular, plunked down as it is on a lake bed as hot as Venus and as barren as the moon, can take a toll on participants' health and well-being. According to my friends at the Women's Community Clinic (www.womenscommunityclinic.org), nothing takes more of a beating out there than the private parts (less private than usual due to rampant nudity and a fair amount of random partnering) of female festival-goers.

So what do women need to know to avoid having to rush their rashes straight to the clinic as soon as they've unloaded the truck and showered off the playa dust? Staffers there asked me to write a list of common sense self-protection maneuvers for a situation in which sense is less valued than sensation and spontaneity.

(1) This goes for everyone: drink an insane amount of water. I actually recommend bringing double the usual ration of a gallon a day — it's not like you can easily run out for more in a commerce-free zone like Black Rock City. You want to "piss clear" (an infelicitous phrase that I have nevertheless often found useful since first encountering it at Burning Man). Your health depends on it. Your urinary tract, in particular, will thank you.

(2) Keep clean. This is, of course, one of the many uses to which any extra water can be put, but you'll also need unscented baby wipes with no greasy or sticky additives. You don't want to attract every mote of dust (and oh my, is there a lot of dust) and convince it to cling to your damp spots. Out in the desert, I wash my face with witch hazel pads and my other parts with massive numbers of store-brand unscented "natural" baby wipes. Don't get these mixed up.

(3) Bring a safer sex kit. Consider all casual pickup sex unsafe unless somehow proven otherwise — you don't want to be having long, intense negotiations with strangers while you're out of your head on whatever you're doing out there to get out of your head. Use condoms and, while you're doubling your recommended water ration, do the same with the lube. The fierce desert wind wicks moisture like you would not believe, and even nice known-quantity sex with your steady partner can chafe. Lube up. You might want to consider using

gloves for anything really intimate, too, and just generally being more careful than usual about introducing anybody's (blank) into your (blank). After a few days on the playa, you're likely to be abraded, chapped, windburned, sunburned, scraped, scratched, and undefended in a way that's unfamiliar to the city dweller. It's much easier to pick up somebody else's creepy-crawlies when your skin isn't in top shape, and trust me, it won't be. Use the condoms and other barriers when reasonable. Piss clear when you're done and don't forget the wipes. Bring alcohol gel and clean your hands regularly, even if you haven't been up to anything. Don't get crazy and clean things that oughtn't to be cleaned with alcohol, though.

Most of all, don't be an idiot. I can't stress this enough, and the Community Clinic, while staffed by women too nice to call you an idiot, doesn't want you to be one either. If you're going to take substances specifically designed to bring out the idiot in you, do so under the safest circumstances you can manage. Party with your friends, make a meeting place, follow a buddy system, and make some rules for yourself. If you're going to take E or anything else likely to act as an empathogen (or "entactogen") — that is, a drug that makes you think you like people who may not, in truth, be worthy of your affection — try to do it in the presence of people who've got your back, and not because they want to climb up on it and hump you like a dog.

There are organizations dedicated to disseminating information on safer drug-taking. I do the sex part, and I habitually worry about young people having sex with people they don't like, or, especially, with people who don't like *them*. If you're going to do it anyway, use a condom. Not only do you not have these people's e-mail addresses, you may not even like them, remember? You're not going to want to track them down later to ask about that funny-looking pimple.

And finally, if you're female and have sex with men or might have sex with men after enough empathogens, bring Plan B emergency contraception with you. This may seem extreme, but it's not like you have to use it. Condoms can break or be forgotten. Midnight's "oh, what the hell" can easily turn to "What the hell did I do?" in the harsh (in Burning Man's case, extremely harsh) light of day.

Love,
Andrea

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adult

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> women seeking men

SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. ☎262074

MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. ☎270631

NATURAL AND NURTURING

WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. ☎274570

A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! ☎276500

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N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. ☎280138

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

NICE LADY

5'8", attractive, blonde, educated, works part-time in San Jose, lives in Santa Cruz, seeks educated, affectionate male friend, 55-70, for movies, music and travel. ☎965249

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎23895

A LOT TO OFFER

Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. ☎289505

GIVE ME A CALL

Caring, goal-oriented, honest, feminine SF, 40s, with good values, interested in reading, exercise, walks, dancing, travel, dining out, more. Seeking interesting person, 40-49, for LTR. ☎272104

LET'S MEET SOON!

Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. ☎276476

YOU FOUND ME!

Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. ☎276479

ACTIVE & VIBRANT

A.A. woman, 50, wants to enjoy fun-filled East Bay events with that someone special. I enjoy concerts, picnics, art museums, attending plays, singing and quiet romantic walks along a beach on warm summer nights. Seeking open-minded, outgoing guy. ☎276700

LET'S ENJOY LIFE!

SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. ☎280727

HI THERE!

SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. ☎280728

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

LET'S GET TOGETHER

Spanish-French SM, 5'9", very attractive, open-minded, spontaneous, passionate, enjoys people. Looking for nice, down-to-earth woman for possible relationship. ☎289249

GET IN TOUCH

SWPM, 26, blond/blue, athletic build, likes working out, playing sports, drawing and more. If you interested in learning about me, give me a call. ☎290017

VERY OUTGOING

SBM, 31, 5'9", athletic build, N/S, seeks fun, down-to-earth, outgoing, beautiful woman, 18-43, race open, for friendship, possible romance. ☎260554

FUN TO BE WITH

SWM, 28, 6', 180lbs, brown/brown, light smoker, likes cooking, films. Looking for a woman, 18-45, with good sense of humor. ☎287256

LET'S KISS

SAM, 32, looking for hot, sexy lady, around 35, who is clean and loves pleasure. ☎287309

LET'S MEET

SWM, 46, 5'11", 195lbs, in good shape, smoker, very outgoing, adventurous, open-minded, looking for SW/AF, 18-50, with same interests. ☎287845

NATURAL NURTURING

Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. ☎129412

MAKE ME LAUGH

SWM, 54, blond/hazel, light smoker, loves laughing and joking around, being spontaneous. Seeking SF, 30-55, for possible relationship. ☎261509

MUSICIAN

BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. ☎263071

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

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LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

AMBITIOUS

Friendly, goal-oriented, caring, nurturing, optimistic, health-minded personable SM, 50s, with good values, likes reading, hiking, long drives, walking, dining. Seeking SF, 30-49, for friendship or more. ☎289506

ACTIVE LIFESTYLE

Fun-loving, playful, humorous, sarcastic SM, loves basketball, volleyball, sushi, seafood, Ethnic dining, family and friends, beaches, chilling. Seeking similar female. ☎284604

> men seeking men

MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. ☎290536

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MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! ☎264067

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. ☎754037

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

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Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. ☎860940

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

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> women seeking women

GREAT PERSONALITY

Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. ☎274307

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BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

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> friends/activities

EROTIC COMPUTER

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LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. ☎135477

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